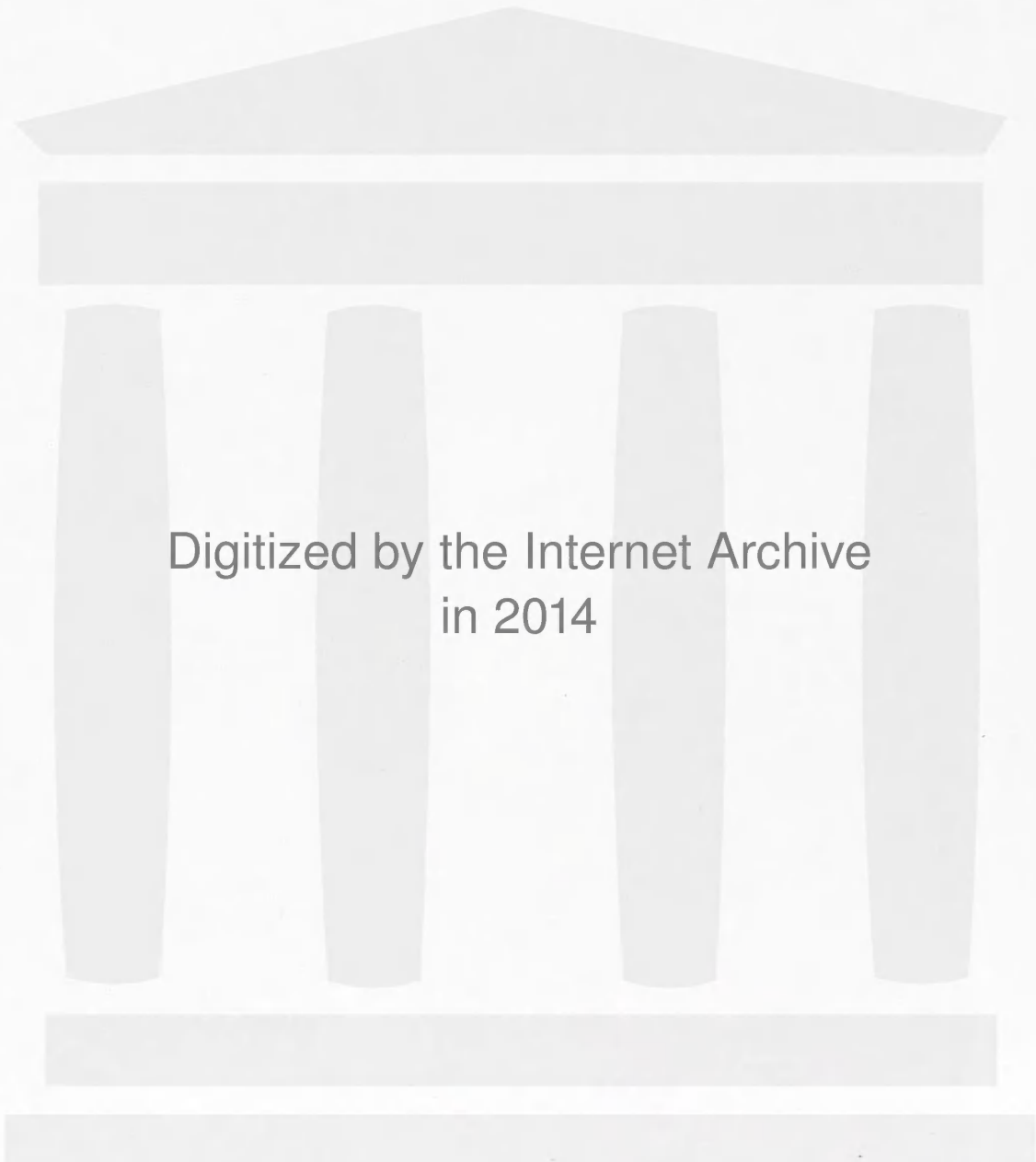


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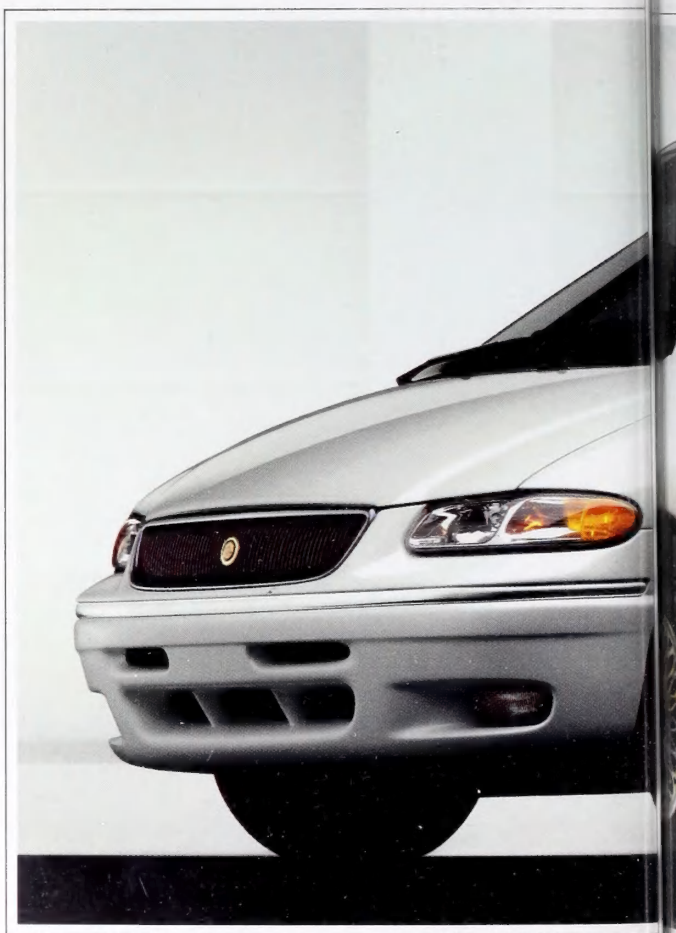
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# CONTENTS

**ON THE COVER:** Almost 150 years old, the splendid Connecticut house was crumbling when MaryAnne McGowan undertook its revitalization. She achieved romantic, peaceful spaces with fragile color, refurbished old chairs, dressmaker curtains. See page 50. Photograph by William Waldron.


**49** WE'RE GOING TO HAVE A BIG BIRTHDAY
The editor's page

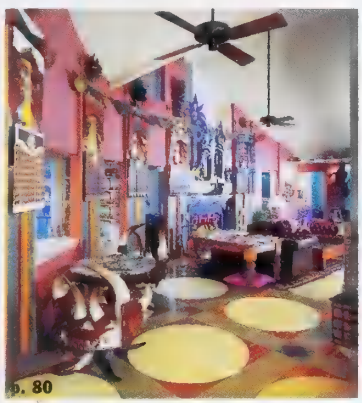
**50** DRESSED FOR THE BALL
It took more than a magic wand to rescue a crumbling Cinderella house. By Dylan Landis

**58** PAINTERLY PRESENCE
Decorative painter Chuck Fischer couldn't resist a few faux touches at home. By June Kurt

**62** TWIN BACHELOR FLATS
Designer Christian Liaigre makes every centimeter count in a Paris duplex. By Christopher Petkanas



p. 72


p. 80


**66** FANTASY ROOMS
A showhouse sampler. By Carol Prisant

**72** POETIC PERMUTATIONS
Victoria Hagan merges his-and-hers collections
By Christine Pittel

**80** THE HEART OF ARCHITECTURE
Charles Moore designed livable houses, and former colleagues carry on the legacy.
By Martin Filler

**88** A SECRET CITY GARDEN
Serge Lesné loves old stones as much as living plants, so his garden is a blend of the two. By Emilie Tolley

**92** CANDLELIGHT
One handsome, inexpensive, readily available chandelier is decorated three ways
By Elizabeth Mayhew



p. 66


p. 88


**94** THE SPIRIT OF SAVANNAH
In a historic Georgia setting, Vicente Wolf takes a bold approach to traditional furniture from a new Hickory White collection. By Jill Kirchner

**100** IN THE COMPANY OF GOOD FRIENDS
A holiday party at the home of artist Thomas McKnight and his wife, Renate. By Jane Ellis




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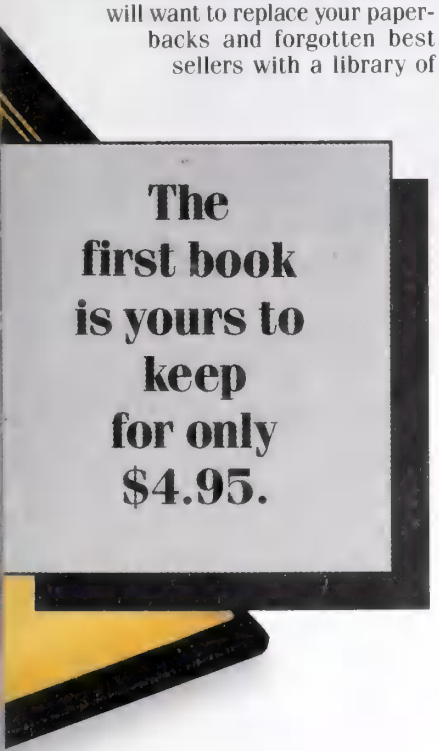
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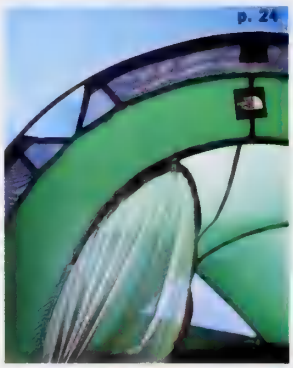
1-7815



p. 20


**15** THOUGHTS OF HOME
The uses of adversity
By Philoména C. Friedman

**20** STYLE BEAT
Bright ideas for the winter-weary. Rugs in bold colors and artful designs

p. 24


**24** NEWS
Aero's new design shop. Walking tours. Boston haven for people with AIDS. An award-winning stacking chair. Our listing of exhibitions, sales, and auctions

**30** DESIGN WATCH
Frenchman Christian Liaigre's worldly line of furniture lands in America. By Christopher Petkanas




p. 30


**33** IN THE GARDEN
In a greenhouse you can collect rare species, nurture exotics, and grow masses of plants from seed. By Cecile Shapiro

**38** TRAVEL
Martha's Vineyard is at its best in winter when the pace is slow and the crowds are gone
By John Hough, Jr.




p. 46


**41** HOUSE BEAUTIFUL ARCHITECTURE AWARD
The magazine announces a Centennial Award to recognize outstanding residential architecture

**46** DECORATIVE ARTS
We all dream of discovering a rare antique or a priceless painting. Dealers from New York's Winter Antiques Show talk about their big finds. By Cara Greenberg




p. 38


**108** PRICES & SOURCES
Where to find it

**109** READER INFORMATION

**115** BEAUTIFUL FINDS

**116** FROM THORNHILL FARM
"Try Some Ocher, Mom." By Dee Hardie

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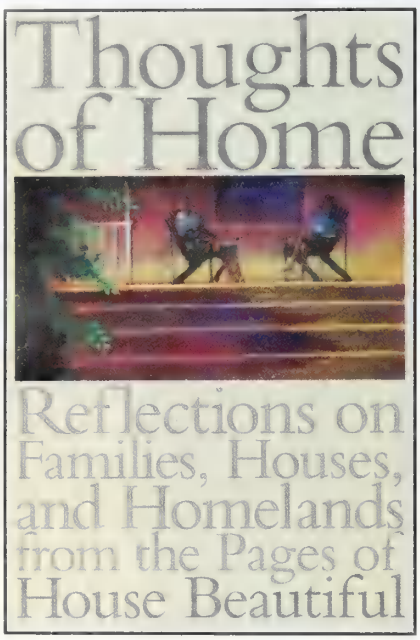
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# THE USES OF ADVERSITY

BY PHILOMENA C. FRIEDMAN

**Thanks to a few forebears** with taste, my mother went as a bride to live in a house that was pretty. With the help of adversity, she turned it into a house that was beautiful.

A few years after the First World War, Mother began housekeeping in a New Jersey countryside that was still rural, green, and leafy. She and my father were given as a wedding present the white clapboard farmhouse, built in the 1880s, in which my mother had lived as a little girl during a half-dozen years when my newly prosperous grandfather had set up as a gentleman farmer. All of their lives my mother and her sisters remembered that time happily, but for their father the farm was more biblical scourge than gentlemanly avocation. Silo fire, hailstones, and his own incompetence as a farmer sent them fleeing back to the city, and him back to business.

A good sweeping out was all the refurbishing that the house was given before my recently married parents moved in. They quickly whitewashed the solid plaster walls, which had survived without blemish the dozen years that the house stood empty, and were ready when the furniture began to arrive from all the aunts as well as from my grandfather.

Excepting a maple trestle table that was a hundred years older, almost everything was from the first half of the 19th century, though in varied styles. Into that roomy white interior with its big windows, quite different pieces of furniture came to keep good company. A pair of stenciled Boston rockers seemed comfortable with a carved pine chest thought to have been made in New Mexico, and both looked natural with a pine corner cupboard that had "Lott 1842 Grantham N. Hamps" burned into its underside. Whatever their provenances, they shared the fellowship of lovingly worked wood.

In this congenial mix of furniture styles and periods, my parents began to raise a family. We children—I was the last of five—deepened the patina of those old pieces, with dolls' beds in bureau drawers and homework on a wonderful drop-leaf table in the second parlor. The furniture became a little more worn, a little shinier where it curved, but not a piece was marred. There was no chair that we were forbidden to sit on, and none that we were permitted to climb on. Parents were in charge and children did not scratch furniture because they were not allowed to. Accidents were few, quickly repaired and quickly forgiven.

For nearly a decade our family and its furniture lived and mellowed together. Then came our first experience of real adversity, the Great Depression. Like most people they knew, my parents lost whatever savings and investments they had. We were lucky because we owned our house outright and my father kept his job, though at a reduced salary. From our parents' conversation, from the frequent and serious patching of corduroy knickers, and the occasional appearance of oatmeal at dinner as well as at breakfast, we small children gradually sensed more than we actually understood of hard times. We knew people who lost their houses because they could not >

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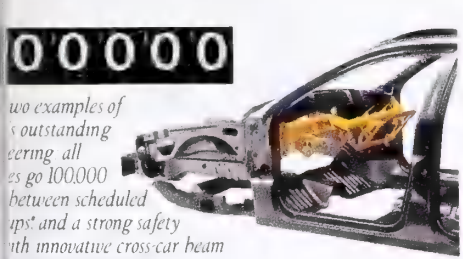
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pay the mortgage, and we knew that some of our schoolmates' families were "on relief," the 1930s term for receiving public assistance.

Even in that atmosphere, we were surprised when my mother said one day that she was thinking of selling the low-poster bed that was in our guest room. "After all, we seldom even look at it. Someone who uses it every day will enjoy it more, and the money would be very helpful just now." Probably none of us had ever slept in the bed and we had surely paid it no particular attention, so we didn't mind when it went away, leaving us with a clear view of a rug that was prettier than we had noticed before, and a pleasant new space in which to play.

Over the next two or three years other family pieces were sold. A Windsor tavern table that sat between two chairs in a little bay window, where we used to play Chinese checkers, was the second thing to go. Realizing that the departure of a table of which we were fond might upset us children, my mother set out to cast a certain light. "We know very well what that table looks and feels like. We don't even have to close our eyes to see it still sitting there. You don't lose something you love if you remember it. Our table isn't lost, it's just not here now."

In the calm certainty that she spread around us, worrisome ideas about having to sell the table to buy something we desperately needed just didn't occur to any of us. We felt that our table had gone out of the house to work for the family, just as we children would have done, had we been old enough. Our table was still part of our lives, which could go on in familiar ways because it was earning money for us.

Having faith in our mother, we saw through her eyes. We continued to feel the Windsor table was still ours, and the objects that followed it out the door. Principal among them were six slat-back chairs, a firehouse chair, some pretty Sandwich glass, and half a dozen pewter porringers that we always called "the hard plates," probably because one of us, learning to speak, had been unable to say "Hartford," the place where they had been made. My mother never replaced any of the things she sold, not even later when finances were no longer a problem. Even to think of it would have seemed disloyal. Nothing could replace the furniture that had helped us.

Anyhow, nothing was needed, for we still had the originals in our minds. The empty spaces where they had been took on a kind of glow. Very likely we came to remember them as finer than they really were and somehow to love them more after they were gone. Learning to see what was not actually there also made us look more closely at what remained. I am sure that we grew up taking more pleasure in fine furniture than we otherwise would have.

Visitors to our house sometimes commented on its simplicity, how pleasingly uncluttered it was. On those occasions my brothers and sister and I exchanged sly glances, loving the idea that the visitors could not see what we saw, the house with the furniture that my mother had enchanted us into feeling was still present.

The enchantment faded only a little as we grew up and married and moved away. My mother lived in the house alone after my father died, and there, when she was eighty, adversity paid a final call: She began to go blind. Sparse furnishings were a help as she honed her perception of every household object's location. What had been familiar was now made precise to within an inch.

When her vision was almost gone she had bars installed, waist-high, on the walls of all the rooms on the ground floor. A breakfront sideboard and an oak cupboard had to make way. They went to the children for whom they had long been intended.

When I heard of the bars, I winced to think of Mother being forced to destroy her house. I was wrong. Though she could not distinguish visually between the heavy plastic and the aluminum of the bars that were recommended, she rejected both kinds. Judging from the touch of her fingertips and my sister's description of color, she chose bars of a very light steel in a matte gray that was the shade of modern pewter. And she was right. She could still see what could not be seen. The bars she chose did not reflect but softly absorbed and seemed to hold just beneath their surfaces the light coming through the windows and the colors of the big old rugs.

The house was more beautiful than I had ever known it to be. With the bars it seemed to stoop to lift up its friend, and in so doing it gained a wonderful, sad grace. I imagined an aged ballerina living out her days in her own studio.

My mother stayed in the house another fifteen years. One hand resting naturally on a wall bar, she moved easily among the remaining pieces of her lovely furniture, undoubtedly enjoying them still. At 97 she died quietly in the spindle bed in which she had slept for three-quarters of the 20th century.

But my mother and the furniture that she had used to teach her children to be true still had something to teach me. I was surprised to see a crowd at the house the morning of her funeral. Several dozen people seemed to me a great many for a woman whose friends were long dead. A man whom I had not at first recognized introduced himself as an elementary-school classmate of mine. I thanked him for his kindness in coming to show respect for a woman whom he had probably not even seen for decades.

"I am here out of gratitude," he said. Oh? "In the Depression, your family had little, but mine had nothing. For three years your mother fed us."

He pointed to two men who were talking quietly on the other side of the room, identifying them as childhood friends of one of my brothers. "I expect that they are here for the same reason."

Beyond the two men was our parlor bay window. In front of it a little Windsor tavern table glowed. ■

*Philomena Cameron Friedman lives with her husband in New Hampshire, where she writes occasional articles and until recently was active in the rare book trade.*


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EDITOR: SARAH SHAW


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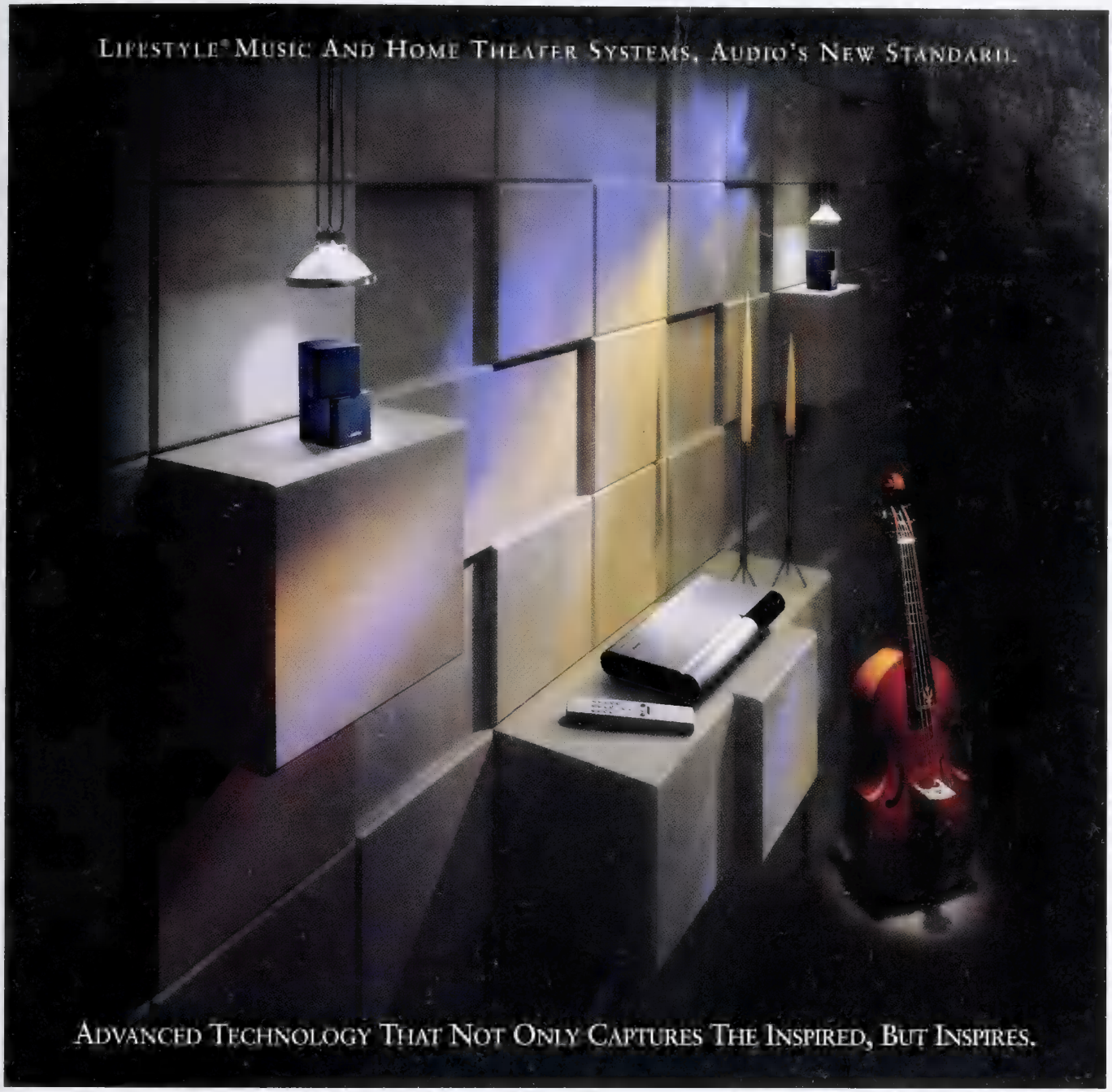

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1. *A sculptural swoop of steel to sit on, $1,075. By Mike Reid Weeks. From J. Lambeth: 202-646-1774.*
2. *Tailored Ansley sofa by John Oetgen updates the classic tuxedo, $3,690. Through Decorators Walk: 516-249-3100.*
3. *Silk shades wrapped like turbans top candlestick lamps, $36. By Charlotte Smith. Call 914-946-5703.*
4. *Choose from seven scalloped edges to jazz up your shades. From HunterDouglas: 800-937-7895.*
5. *Create a footstool by mixing shapes, trims, feet, $455. From Pearson: 910-882-8135.*
6. *Feeling blue? Flip a two-toned cashmere pillow in cheery colors, from $100. By Archipelago: 212-334-9460.*
7. *See the light through a fanciful oak-leaf wall sconce, $170 each. For stores: 513-533-9322.*
8. *Mitered stripes rev up the Billy Baldwin slipper chair by Mike Moore, from $1,000. From Beverly Furniture. For showrooms: 310-695-5721.*




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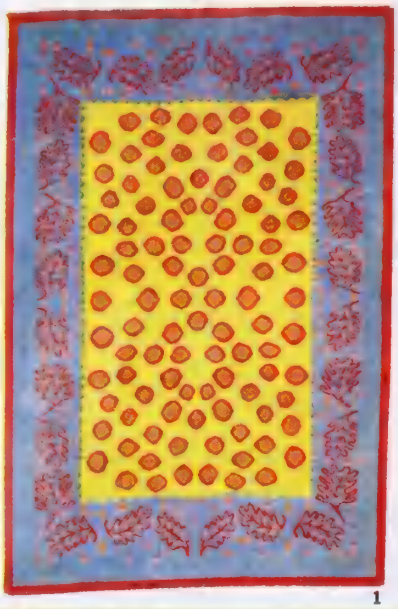
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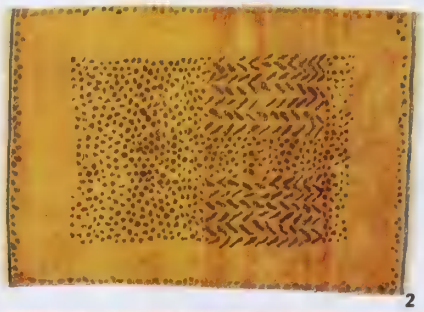
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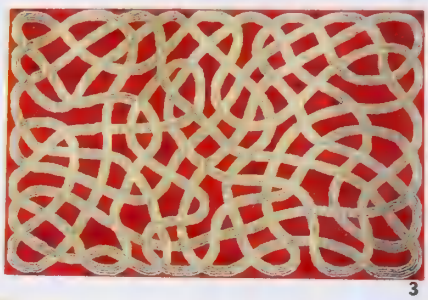
*Ready to roll up the sisal? People seeking something a bit more interesting for the floor are discovering rugs of strong color, artful design*



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2. *Michael Rainsford's abstract design looks daubed on, $3,200. From Christopher Farr: 011-44-171-916-7690.*
3. *Reissue of Bauhaus master Anni Albers's 1959 Interlace, $6,000. Through decorators, from Jack Lenor Larsen: 212-674-3993.*
4. *In Zanzibar, a tasseled runner "floats" above its border, $98 per square foot. From Christine Van der Hurd: 212-343-9070.*
5. *Paola Lenti's appliquéed-leaf felt rug, $1,270. At Disegni: 415-474-3438.*
6. *Wide-stripe Swedish rug, $1,050. From Simplii Skandii: 800-929-7226.*
7. *Sculpted rug is based on English mazes, $1,750. From Madeleine Edwards: 011-44-1287-660-210.*
8. *Tibetan design resembles damask, $6,480. From Odegard: 212-545-0069.*






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# NO APPOINTMENT NEEDED

**The New York design firm Aero** has operated a retail showroom since 1992, but besides being up a flight of stairs, the space has a grand, formal feeling that some customers find intimidating. Now there's no reason to shy away: Aero has just added a ground-level shop filled with the kind of small, quirky objects partners William Sofield and Thomas O'Brien use to give texture to modern rooms. Flying out of the tiny store are glass chargers ($38 each) and wooden nesting trays (right, foreground, $350 and $425). Larger pieces have also made their way downstairs, such as the sculptural papier-mâché furniture of Sam Whiteman (The Wave, left, $3,600). And you can still see the furniture upstairs. Aero, 132 Spring Street; 212-966-1500. *Jane Margolies*





# TAKE A HIKE

**Walking tours,** once the hobby of a few Anglophiles who hiked the footpaths of England, are becoming popular with many Americans, proving that we expect exercise *and* adventure from our vacations. Tom Hale of Backroads, which has introduced 42 hiking trips since 1992, cites another reason for the proliferation of such tours: "From a car or bus, sights go by in a blur, but walkers see the tiny details." Walk from castle to castle in Wales (Wayfarers, 800-249-4620), climb to the hill towns of Tuscany (Backroads, 800-462-2848), trek to the Mayan ruins of Belize (Butterfield & Robinson, 800-678-1147). *Elizabeth H. Hunter*





# HAVEN

**When Jan Griffin** of the Pine Street Inn, Boston's largest homeless shelter, secured a federally subsidized two-family house for tenants with AIDS, she figured they'd make the usual run to Bradlee's for furniture. Interior designers Nancy Stone and Jennifer Angell had a better idea. While architect Michael DiPasquale transformed the dreary shell into a cozy ten-unit lodging, Stone and Angell mobilized 35 designers and hundreds of suppliers to create a comfortable haven. In a room by designer Freya Surabian (above), red walls provide a cheerful backdrop. *Melanie Marcus Greenberg*

# IN THE AIR

All eyes were on the floor at the recent American Hospital of Paris French Design Showhouse. Decorators used everything from colored cement tiles to hatmaker straw, and one even scattered about circles of flat carpet.

# SEAT OF HONOR

**We like** the clean lines of John Hutton's indoor-outdoor stacking chair for Sutherland—and so do a few other important people. Judges at the Chicago Athenaeum awarded the chair one of its Good Design awards. In teak, $750. Call 214-638-4161.




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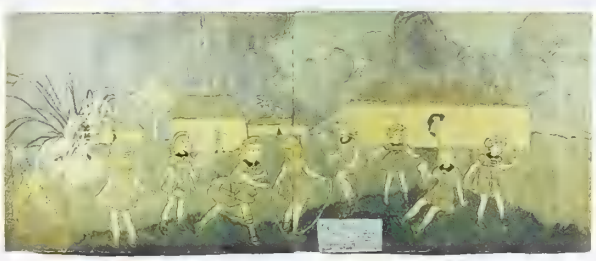
# MUSEUMS



**Atlanta, January 23–April 14** Howard Finster calls himself a "man of visions." In his Georgia garden, the 79-year-old self-taught artist transforms found objects into tin angels, sidewalks embedded with marbles, and dreamlike images such as *Delta Painting* (top right). Objects from his fantastical backyard can be seen at the High Museum of Art. Call 404-733-HIGH. **New York, January 18–June 2** At the Studio Museum in Harlem, "Explorations in the City of Light: African American Artists in Paris, 1945–1965" features over eighty works by seven artists, including portraits, still lifes, and streetscapes like *La Butte, Montmartre, Paris, France* (top left) by Lois Mailou Jones, a textile designer turned painter. **Eugene, Oregon, December 12–February 17** Satire and cynicism pervade "New Art in China, Post-1989," a controversial exhibition of underground art (officially banned in China) brought to the University of Oregon Museum of Art. Wang Guangyi's Pop-style painting, "Great Criticism: Coca-Cola" (left), juxtaposes Maoist ideology with the craze for Western consumer brands. Call 503-346-3027. **San Francisco, December 16–April 16** At the Museum of Modern Art, "Wild Design" introduces exotic objects for the outdoors, including stainless-steel rock-climbing tools, sculptural bikes, and a taffeta tent (right) that manages to be both elegant and waterproof. Call 415-357-4000.





# SHOWS

**New York, January 26–28** Outsider Art—paintings and sculpture by self-taught artists of the 20th century—has become a thriving, closely watched field. To keep up, visit the Outsider Art Fair. Henry Darger's mixed-media work "At Wichy, Sansonia" (left) depicts the Vivian girls, his often-chronicled characters who inhabit a fantasy kingdom. Call 212-777-5218. **Miami, January 19–21** The Machine Age is celebrated at "Miami Modernism 1996." Seventy dealers show furnishings made between 1900 and 1970, including the Art Deco Speed Chair (lower left), designed by Paul Frankl. Call 305-372-0929. **Santa Monica, January 12–14** Women are the theme at "Works on Paper/LA '96." See prints, drawings, photographs, and watercolors created over the last 500 years. Call 310-455-2886.



# AUCTIONS

**New York, January 20** Heralded as the most important trove of Americana to come on the market in decades, the Adolph and Ginger Meyer Collection will be auctioned at Sotheby's. The kneehole desk made in 1770 (right) is expected to fetch $1.2 million. Call 212-606-7000. *Beth Sherman*



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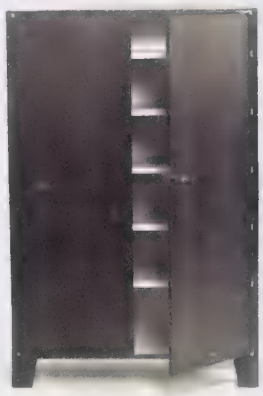
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*The Frenchman (bottom right) and his furniture (clockwise from top): Belgian linen-slipcovered sofa. Lacquered wenge wood low armoire. Mahogany and webbing chaise. Bed in steel and maple. Brancusi-inspired end and pedestal tables. Walnut bench.*

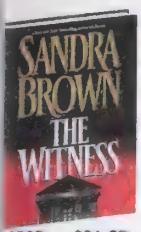
# IN TOP FORM

## *Frenchman Christian Liaigre's worldly line of furniture lands in America*

BY CHRISTOPHER PETKANAS

**Nine years** after setting up under his own name in Paris to broadcast a message of timelessness, restraint, and soft-spoken luxury, Christian Liaigre (see "Twin Bachelor Flats," page 62) is at the pinnacle of the French design world. And with his 35-piece furniture collection, now available to the trade through Holly Hunt showrooms in this country, Liaigre is poised to take on America. "I see my furniture as being almost anonymous: utter simplicity wed to the most carefully calculated proportions," says the 52-year-old former horse-breeder. With everything a neo-Modernist could need to furnish an entire house, the collection kneels respectfully at the twin altars of purity and function. It also expresses a certain humility while revealing a disciple's devotion to the muscular oeuvre of the great 1920s French reductionist Jean-Michel Frank. Brancusi, Diego Giacometti, and African vernacular furnishings play a part, too. "My things work well in the U.S. because American interiors are so big and open—they don't have all the moldings and Louis XVI fireplaces French ones do," says Liaigre. "Some of the made-for-France prototypes actually had to be scaled up for Americans to accommodate this difference." The collection's materials reflect the same integrity as the design: natural cane, handwoven rush, slate, limestone, waxed steel, cast bronze, cotton webbing, finest Belgian linen, and a panoply of woods from Macassar ebony to white oak sandblasted to evoke driftwood. ■

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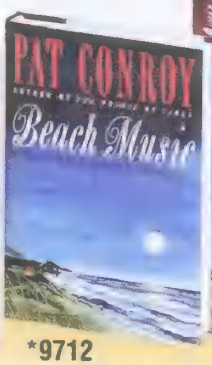

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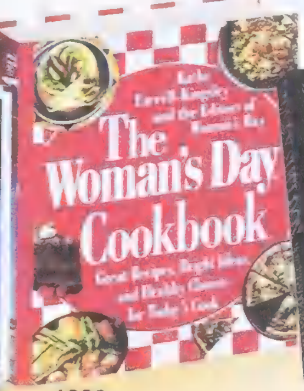

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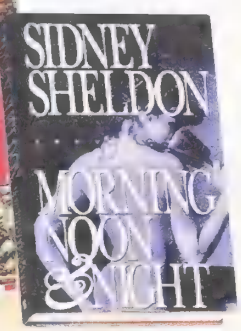

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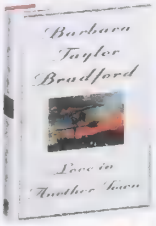

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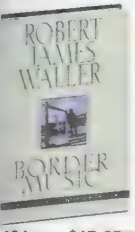

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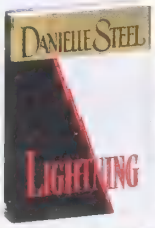

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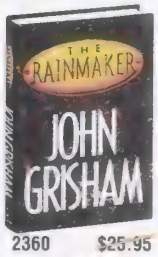
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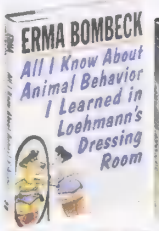

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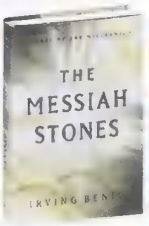

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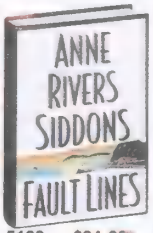

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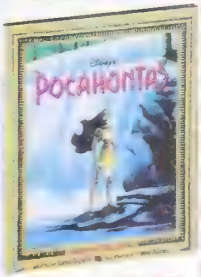



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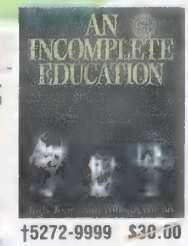
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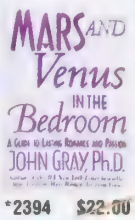
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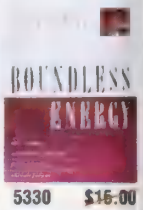
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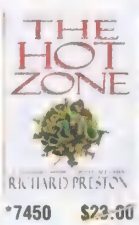

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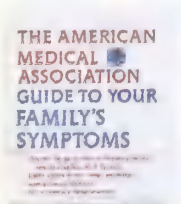
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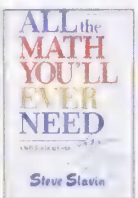
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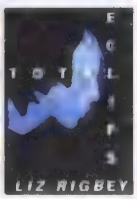
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# MICROCLIMATE

*Gardening under glass—or plastic—means you can collect rare species, nurture tropical exotics, grow masses of plants from seed*

By Cecile Shapiro

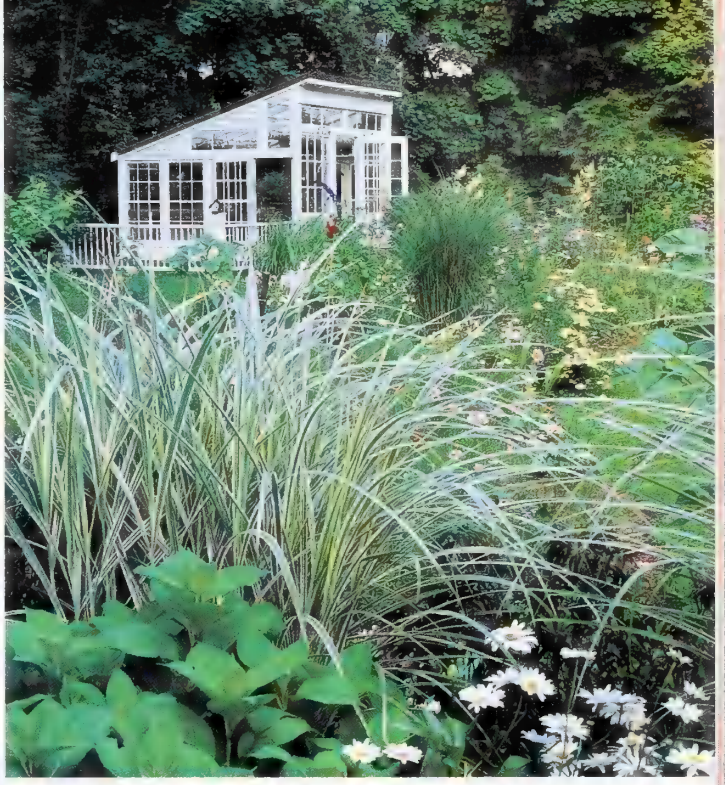
**Call it passion,** as many devotees do. Call it obsession or even compulsion. Whatever your label, greenhouse growers don't know how to quit. When the weather says "Enough!" and other gardeners are content to bid adieu to the pleasures and pains of the growing season, greenhouse owners keep on trucking water and soil, seeds and notebooks out to their protected oases.

These year-round growers nurture all sorts of plants that enrich their outdoor gardens. For example, they can start rare primula or gentians almost never offered by nurseries. Or if they want to fill a bed with, say, two dozen drought-resistant low-growing bellflowers they can buy a seed packet of *Campanula Poscharskyana* and grow them under optimal conditions instead of paying $100 or more for year-old seedlings. They can—and most do—coddle tender plants by bringing them indoors for the winter. Working greenhouses, in short, allow their owners to follow their bliss, creating a haven for tropical exotics or high mountain alpines or the vast midsection between.

Whether small or grand, made by covering frames with clear polyethylene or built of insulated glass with all the trimmings, these greenhouses differ from conservatories because they are dedicated to the growing of plants. The primary raison d'être of conservatories is to provide a glassed-in spot for the display of plants and the pleasure of people.

Of course, serious greenhouse growers also enjoy the warmth of winter sun beaming into a protected enclosure. Most trek out almost every day during the bleak months, mainly to plunge into the work they love, but also to soak up the atmosphere. "It's cozy out there," remarks Penny Michels, whose 12-by-12-foot greenhouse behind her house is a charmingly romantic structure built of ancient storm windows. "My terrier and cat follow me out every day through a path in the snow. There's always something to do—watering, propagating, pruning, keeping records. Sometimes I turn on the radio, open a book, and all three of us curl up on my old wicker rocker for a couple of hours."

But the real daily adventure for Michels, who designs borders and grows plants for clients living nearby in Connecticut, lies in discovering at each stage what her many unusual annuals will look like. (She orders seeds and plants from such well-known sources as Burpee and Thompson & Morgan as well as less familiar ones, among them J.L. Hudson and Rocky Mountain Rare Plants.) >











*Year-round gardening in greenhouses, left to right, from top: Penny Michels's cheerful greenhouse made with old wooden storm windows. Sarah Milek's seedlings in wooden flats. Inside the Michels greenhouse. Peter Wooster's greenhouse of tempered glass and aluminum in winter. A leaf from his* Melianthus major.

FOR MORE DETAILS
SEE READER INFORMATION

*"There's nothing so wonderful as working in that special light during a dark, gray Vermont winter," says Sarah Milek about her greenhouse*

She keeps a notebook as a record, pasting in empty packets with illustrations so that she can compare her plants to those pictured. "Growing flowers is my delight," she says, "and is becoming my career."

When Sarah Milek, who sells many of the full range of herbs she grows from seed, talks about her 27-by-32-foot double-walled, plastic-covered greenhouse (from Griffin Supply in Tewksbury, Massachusetts), she says, "I don't spend my days out here for business—I do it for passion." Later she remarks, "There's nothing so wonderful as working in that special light during a dark, gray Vermont winter."

You might think that only gardeners in harsh climates need protective structures, but many gardeners in the south also rely upon greenhouses. Take Evelyn and Bruce Whittemore, for example, who retired from the Northeast to North Carolina so they could have a longer outdoor gardening season. The Whittemores, specialists in alpine and rock garden plants from all over the world, have built several "hoop" greenhouses—semicircular wood and PVC pipe frames over which pliable plastic is stretched. In one of their greenhouses the Whittemores shelter a collection of alpines and New Zealand plants that they protect by keeping the temperature above 17 degrees. The greenhouse, however, does not have built-in heating. "We keep an eye on the weather reports, and when it looks dangerous we throw in a couple of electric heaters," says Evelyn. One of their basic goals is to battle humidity, which causes most alpines to collapse into mush. ("Alpine" is a loosely defined term for low-growing plants, usually cultivated in rock gardens, adapted to a snow cover that lasts several months.) The Whittemores do not remove these alpines to the open garden; instead, they lift the sides of the house in summer.

Many growers, however, do empty their greenhouses for the summer. Architectural designer Peter Wooster is one. His handsome 18-by-21-foot greenhouse is built of tempered glass on an aluminum frame. Although filled to the rafters in winter, every plant finds a home outdoors when warm weather arrives.

Another ardent gardener who moves plants in and out of his greenhouse as the season progresses is Clifford Desch, a teacher at the Hartford campus of the University of Connecticut. He grows native wildflowers, cacti, alpines, cycads, and rock garden plants from South America and New Zealand, but specializes in rhododendrons; hundreds thrive inside his greenhouse and out. Desch raises tropical rhododendrons in pots indoors in the winter, including many he propagates from cuttings. These are planted into the ground outdoors each spring. They can take this handling, Desch explains, because they are fibrous-rooted. His collection of tender conifers, on the other hand, would resent such treatment, so they remain in their pots even when set out for the summer. He does not, however, shut down his freestanding old wood-framed Lord & Burnham greenhouse with the coming of hot weather. An extensive collection of cacti remains there, though a few could survive the vagaries of a New England summer vacation outdoors.

Each of these growers germinates seeds differently. Peter Wooster starts his under fluorescent light in the basement of his house, carries seedlings out to the greenhouse thereafter, then removes them to a cold frame to harden off before transplanting. On the other hand, Clifford Desch starts alpine seeds in pots left outdoors, germinating tender plants in his greenhouse. Sarah Milek starts seed in wooden flats on a greenhouse bench supplied with thermostatically controlled heat mats, then transplants seedlings to pots when they have reached a suitable size.

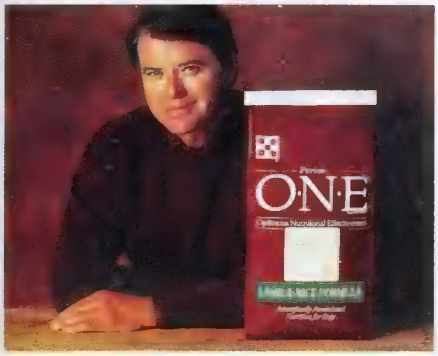
Varied as greenhouses are in shape, size, and building materials, the vast majority fall into one of three categories—cool, intermediate, and tropical. By far the most common type in America is the cool greenhouse, which means that its temperature drops no lower than about 45 degrees Fahrenheit, its highest rises to not much more than 70. This permits healthy growth for most cultivated plants from temperate zones throughout the world. Tropical plants, and many cacti and succulents, as might be expected, demand a higher minimum—65 to 70 degrees—and so are given warmer houses. Intermediate greenhouses are kept to 50 to 55 degrees at night, the temperature to which Penny Michels heats, raising it to 65 to 70 during the day. Since her main interest is in growing a variety of unusual annuals (she ran trials on around 50 kinds this year), she finds these slightly higher temperatures more satisfying for flowering. "Annuals won't do much when it's too cool," she explains.

Keeping a greenhouse sufficiently warm—or cool—requires forethought and ingenuity. Solutions range from old quilts thrown over the house on cold nights (Penny Michels's labor-intensive system) to the four thermostatically controlled electric light bulbs under the twelve-foot-long south-facing bench in the pit greenhouse devised by Thelma Hewitt, a board member of the New England Wild Flower Society. The floor of Hewitt's 12-by-9-foot greenhouse is about two feet below ground level, with a south wall of fixed, energy-efficient thermopane windows slanting at a 45-degree angle from outdoor ground level to the roof peak. The three solid walls are extremely well insulated, resulting in a narrow temperature range—a high of 80 degrees even in last summer's scalding heat to a low of 40 despite Vermont's extended subzero periods.

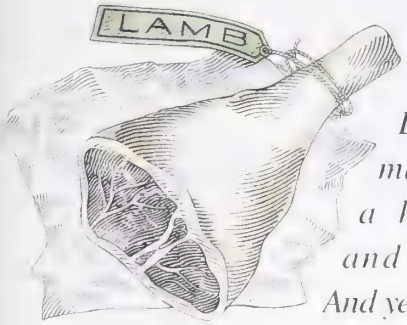
Fans are essential for ventilating most greenhouses. Many owners run them 365 days a year. Yet Thelma Hewitt infrequently needs to turn on the tiny portable fan in her >

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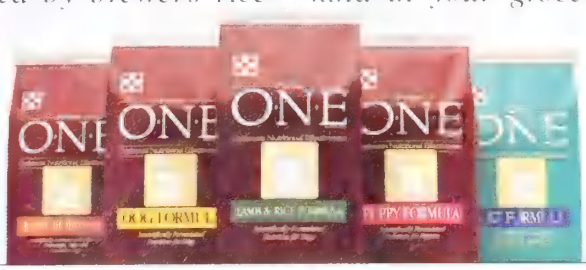
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insulated pit. Penny Michels arranged for cross-ventilation in her greenhouse built of old storm windows with three doors on different sides. With a fan controlled by a thermostat it rarely overheats, even in summer. (Deciduous trees contribute their shade.) By way of contrast, the Whittemores' system in North Carolina is more complex, with two vents that open at 70 degrees and close at 40 on the west side of their south-facing alpine house. An oscillating fan in front of each pulls in outside air, while two vents directly opposite on the east draw the air over the plant beds. An exhaust fan close to ceiling level automatically forces air out if the temperature rises to 75.

Unwelcome insects do not seem to be as great a threat to these careful growers as they are often reputed to be in greenhouses. Owners mention that because they visit their greenhouses so regularly they are able to check incipient invasions before they become insurmountable. Although many gardeners just wash outdoor garden plants with a spray from the hose to deflect unwelcome visitors, Thelma Hewitt dips all plants coming into her pit from outdoors in a weak Malathion-based solution—root, leaf, and branch. Evelyn Whittemore uses systemics on some of her material, and sprays with Orthene or pyrethrum solutions when necessary. The majority of growers interviewed here, however, are organic gardeners who rely on constant vigilance supplemented by Safer's Insecticidal Soap.

The rewards of this ceaseless loving care? All the gardeners are vocal about the joy of entering their sanctuaries in winter. Their time in the greenhouse, they report, is the best part of the day. As Evelyn Whittemore says, "What else is there to do? You read, you travel—and then there's gardening." And a greenhouse makes it possible to indulge in gardening year-round. ■

*Cecile Shapiro, who writes often for House Beautiful, reviewed Christmas books in the November 1995 issue. She gardens in Vermont.*


# Diflucan®
## (fluconazole 150-mg tablet)

**for vaginal yeast infections due to *Candida***

### Summary of patient information about DIFLUCAN (Di-flū-can), fluconazole (flū-con-a-zol)

PLEASE READ THIS BEFORE USING DIFLUCAN for the treatment of vaginal yeast infections due to *Candida*

**Pfizer wants you to know as much as possible about your medicines. The purpose of this summary is to inform you about DIFLUCAN and its use in the treatment of vaginal yeast infections. However, no summary can take the place of a discussion between you and your doctor or other healthcare professional. Your doctor has been provided with full prescribing information for DIFLUCAN, upon which this summary is based. You may want to read it and discuss any questions you may have.**

**What is a vaginal yeast infection?**

In the vagina, yeast and bacteria live together in a balance that limits the excessive growth of either. When this normal balance is upset for any reason, an infection can occur. Changes within the vagina can be caused by increased moisture, as may happen during prolonged exposure to wet clothing or sweaty exercise outfits.

In addition, some medical conditions and certain medicines can increase the chances of getting a yeast infection. Specifically, the chances of getting an infection are higher in women who are pregnant, diabetic, using birth control pills, or taking antibiotics. Vaginal infections are common, and an estimated 75% of all adult women have at least one vaginal yeast infection in their lifetimes.

Vaginal yeast infections are uncomfortable and may cause itching, burning, and soreness. When infected, the lining of the vagina becomes inflamed (a condition known as vaginitis) and the vaginal area reddens. An increase in vaginal secretions is also common during yeast infections, and some women have a thick, white discharge.

**What is *Candida*?**

Most yeast infections are caused by a type of fungus called *Candida*. It is normal for the *Candida* yeast to live in the human body.

**How does DIFLUCAN work against a yeast infection?**

DIFLUCAN is an antifungal agent that works by interfering with the yeast's normal growth process. Because of this action, DIFLUCAN effectively cures most vaginal yeast infections due to *Candida*.

**Who should NOT take DIFLUCAN?**

DIFLUCAN should not be taken by anyone known to be allergic to fluconazole, the active ingredient, or to any of the inactive ingredients listed at the end of this Summary. Also, you should tell your doctor or other healthcare professional if you are allergic to any other medicines.

**How should I take DIFLUCAN and what should I expect?**

DIFLUCAN for vaginal yeast infections is a 150-mg tablet that is taken by mouth. Most patients can expect to see the beginning of symptom relief within 24 hours of taking the tablet. As DIFLUCAN works to cure the infection over a period of days, symptoms will gradually lessen and eventually disappear.

DIFLUCAN can be taken anytime—day or night, with or without meals. You should take it as soon as possible, **by mouth** to ensure the earliest relief. If the symptoms have not started to go away within 3 to 5 days, you should contact your doctor or other healthcare professional.

**Possible side effects**

In US clinical studies of 448 patients taking a single dose of DIFLUCAN for vaginal yeast infections, the most common side effects reported were headache (13%), nausea (7%), and stomach pain (6%). Other side effects reported were diarrhea (3%), indigestion (1%), dizziness (1%), and changes in the way food tastes (1%). Overall, 26% of patients taking DIFLUCAN reported side effects, compared with 16% of 422 patients using vaginal products. You may want to discuss with your doctor or other healthcare professional whether the convenience of a single oral dose outweighs the increased risk of side effects compared with other treatments that are applied directly in the vagina. You should also tell your doctor or other healthcare professional about any side effects you do experience.

**Important warnings and precautions**

Follow your doctor's directions about how to take DIFLUCAN, and be aware of the following points:

- If the symptoms of your vaginal yeast infection have not improved within 3 to 5 days, contact your doctor or other healthcare professional.
- DIFLUCAN has not been studied in pregnant women. If you are pregnant, your doctor should prescribe DIFLUCAN only if the benefit to you justifies the possible risk to the fetus.
- Because DIFLUCAN passes into human milk, you should not take DIFLUCAN while nursing.
- Be sure to tell your doctor and other healthcare professionals about *all* the medicines you are taking—prescription, nonprescription, and vitamins. They know about possible interactions between medicines and are best able to prevent them. DIFLUCAN may interact with certain birth control pills, cimetidine (Tagamet), hydrocholorothiazide, antacids, rifampin, warfarin (Coumadin), phenytoin (Dilantin), cyclosporine (Sandimmune), zidovudine (Retrovir or AZT), theophylline, terfenadine (Seldane), and oral antidiabetic medicines. If you are not sure whether you are taking any of these medicines, check with your doctor, pharmacist, or other healthcare professional.
- DIFLUCAN has been connected to rare cases of serious liver damage, including deaths, primarily in patients with serious underlying medical conditions.
- Rare cases of anaphylaxis (a severe allergic reaction) have been reported, as well as rare cases of a severe skin disorder.

**Cancer and impairment of fertility**

Like most prescription drugs, DIFLUCAN was required to be tested in animals before it was allowed for human use. Often these tests are designed to achieve higher drug levels than humans achieve at recommended dosing. In these tests, benign liver tumors were observed in some of the male animals and a complicated labor/delivery was observed in some female animals. Your healthcare professional can tell you more about how drugs are tested on animals and what the results of these tests mean about safety for you.

**Pediatric use**

One-dose DIFLUCAN treatment for vaginal yeast infections due to *Candida* has not been studied in children. When multiple-dose DIFLUCAN was used for the treatment of other infections in children up to the age of 17 years, the most commonly reported side effects were vomiting (5%), stomach pain (3%), nausea (2%), and diarrhea (2%).

**Active ingredient:** Each tablet contains 150 mg fluconazole.

**Inactive ingredients:** Microcrystalline cellulose, dibasic calcium phosphate anhydrous, povidone, croscarmellose sodium, FD&C Red No. 40 aluminum lake dye, and magnesium stearate.

**Caution:** Federal law prohibits dispensing without a prescription. You must see a doctor to receive a prescription.

**If you have any questions or want more information about DIFLUCAN for the treatment of vaginal yeast infections, talk to your doctor or other healthcare professional.**

Pfizer U.S. Pharmaceuticals Group

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Diflucan®
(fluconazole 150-mg tablet)

THE ONE-DOSE ORAL TREATMENT

Pfizer

*Please see additional important product information on adjacent page.*

**Due to *Candida*.**

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# OFF-SEASON ALLURE

*On Martha's Vineyard in wintertime the pace is slow, the crowds are gone. Come for the solitude and the landscape's stark beauty*

BY JOHN HOUGH, JR.

**Gray seas, windy beaches** as empty as God made them. A tang of wood smoke on the air at dusk. Snow whispering down. The scrape and click of skates on ice. Sleet flying. Spells of sunshine and cold, dry weather.

This is winter on Martha's Vineyard. You can see the contours of the land beneath the bare trees and stripped thickets, how it shrugs, rolls, rises, drops. You can see a lichen-shrouded boulder off in the woods, a frozen pond in the distance. You can see the rambling stone walls.

The towns, too, are more visible, stripped of summer's crowds and traffic. Detail comes into focus—the pitch of a roof, a fanlight over an old door, scrollwork under a gable eave. There's a stillness that lets you concentrate, a slowness of pace that lets you linger.

The year-round population of the Vineyard is 13,773. In summer it explodes to 102,000, including thousands of day-trippers who pour off the ferries each morning. The results, on an island twenty miles long and rural in character, are predictable. Gridlocked main streets. Teeming sidewalks. Cluttered country roads. Buses groaning, radios blasting, people everywhere.

The crowds dwindle through the fall, and around Thanksgiving a quiet steals over the island, an almost-eerie serenity. The mood lightens, turns neighborly. The summer people have gone home and we feel an exhilarating sense of repossession. This is what it's really like, we tell ourselves. This is why I live here.



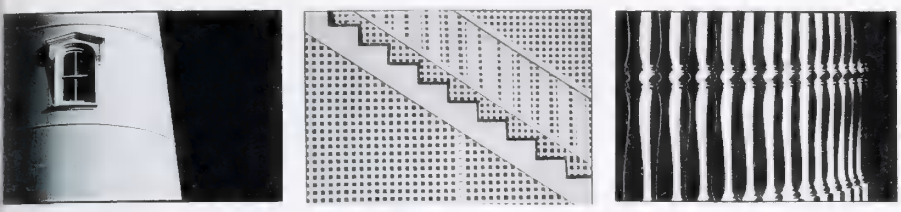
*Top: Skaters on Chilmark Pond. Above: The Black Dog Tavern in Vineyard Haven.*

If you come to the Vineyard this time of year, don't expect a swinging night life. Don't expect to see the movie stars who flock here in summer. Bring casual clothes, and a book for long evenings. Bring walking shoes.

The Vineyard is a walker's paradise. Hundreds of acres of woods, threaded with hiking trails, blanket the rural western half of the island. You can walk the surf-pounded south shore, and the more tranquil, rocky beaches to the north. Explore on foot the major towns—Vineyard Haven, Oak Bluffs, and Edgartown—where the streets are narrow and the scale small.

A good place to start the day is the Black Dog Tavern at the edge of the harbor in Vineyard Haven; you can watch the sun rise over the water and the ferries slide in and out. Black Dog breakfasts—toasted home-baked breads and inventive omelets—are an island institution. Tradespeople come in before work—scallopers, excavators, the Vineyard builders, famous throughout New England.

After breakfast, wander the back-



*Vineyard scenes, above: the Edgartown lighthouse; in West Chop, an exterior stair; in Edgartown, an 1855 railing and (below) a gingerbread house.*

treets above Main Street. Vineyard Haven, called Holmes Hole until 1892, vas settled in 1674. In 1883 a fire began near the Beach Road, bloomed out of control and ran north and east, wiping out downtown Vineyard Haven. But the flames did not climb the hill, and above Main the white clapboard and weathered shingle houses, built in the 18th and 19th centuries by sea captains, stand as they always have. Find the little cemetery tucked into the corner of Franklin and Center streets. Here, beneath hunched slabs of stone and slate, lie the captains and their wives—Mayhews, Luces, Cottles, Merrys, and Nortons—whose descendants live on the island today.

One of the best preserved Federal-style buildings on the Vineyard, the Luce House on Beach Road, was built in 1804 by Jirah Luce, a master carpenter. The house was saved from the fire of 1883 by neighbors whose own houses had been lost, and who tossed hatfuls of water on the threatening flames. Now a gallery for island artists, the house is unfurnished, but it's easy to imagine drop-leaf tables, rockers drawn up to the shallow fireplaces, braided rugs on the plank floors.

If you want to start the day in Edgartown, have breakfast at the Daggett House, a historic inn on North Water Street. Morning sunlight fills the low-ceilinged dining room, an ancient tavern around which the tall square house of weathered shingles was built in 1750.

Edgartown nestles at the eastern corner of the island, about seven miles from Vineyard Haven. It was settled in 1642, grew slowly, and came alive in the late 1700s, nourished by Yankee whaling and the West Indies trade. By 1825, little Edgartown was a world-famous whaling port. It is still one of the loveliest towns in New England. The commercial buildings bunched along Main Street—clapboard fronts, mullioned windows—are quaint, tidy, redolent of the past. At the upper end of Main looms the Methodist church, classical and gleaming, built in 1842 with money donated by whaling captains. Islanders call this edifice "the Old Whaling Church," and regard it fondly as an all-island community hall.

The styles of the old houses in Edgartown vary—Colonial, Greek Revival, Gothic—but the dress code is black tie: black front doors and shutters on chalk-white clapboard. The tallest, most opulent look out over the harbor from the west side of North Water Street. Sea captains built these three-story beauties with widow's walks on top, where their wives could scan the horizon for homecoming ships.

Of the three harbor towns, Oak Bluffs undergoes the greatest personality change from summer to winter. Honky-tonk during tourist season, it becomes decorous and quiet in winter. The camp ground, a miniature city of gingerbread cottages where Methodists gathered for revivals in the 19th century, is all but deserted. Try it in the late afternoon, when the slanting shadows fall, and the sky reddens behind the sharp little rooftops and gables of the dollhouse cottages.



The first revival was held on August 24, 1835, in a clearing hacked >

## ON THE VINEYARD

**Where to Stay** *Vineyard Haven:* **Tisbury Inn,** Main St., PO Box 428; 508-693-2200. The inn includes a health club with an indoor pool and exercise equipment. *West Tisbury:* **Lambert's Cove Country Inn,** Lambert's Cove Rd.; 508-693-2298. Located deep in the woods, this rambling old farmhouse always has a fire burning on the hearth of the common room and volumes of Dickens and Jules Verne on the wall. *Edgartown:* **The Charlotte Inn,** S. Summer St.; 508-627-4751. Tucked away on a quiet backstreet, the inn is old, elegant, and pricey. **The Harbor View Resort,** N. Water St., 508-627-4333. This hotel towers palatially on the peninsula called Starbuck's Neck with grand views of the harbor and lighthouse. **The Daggett House,** 59 N. Water St.; 508-627-4600. A handsome 18th-century building that sits by the harbor, it is said to be haunted by a benign ghost. For more information on where to stay, call Martha's Vineyard Chamber of Commerce: 508-693-0085.

**Where to Eat** *Vineyard Haven:* **Black Dog Tavern,** Bakery Café, General Store, Beach St. Extension, PO Box 2219; 508-693-9223. **Louis' Tisbury Café and Takeout,** 102 State Rd.; 508-693-3255. **Wintertide Coffee House,** Five Corners; 508-693-8832. **The Dry Town,** 70 Main St.; 508-693-1484. *North Tisbury:* **The Red Cat,** 688 State Rd.; 508-693-9599. *Edgartown:* **The Daggett House,** 59 N. Water St.; 508-627-4600. **The Beeftender,** 227 Upper Main St.; 508-627-8344. *Oak Bluffs:* **Ocean View Restaurant,** Chapman Ave.; 508-693-2207. **Lola's,** Beach Rd.; 508-693-5007.

**Sanctuaries** *West Tisbury:* **Cedar Tree Neck Sanctuary,** Indian Hill Rd.; call the Sheriff's Meadow Foundation at 508-693-5207. *Chilmark:* **The Menemsha Hills Reservation,** off North Rd.; call Chris Egan at 508-693-3678 for information. *Edgartown:* **Felix Neck Wildlife Sanctuary/Massachusetts Audubon Society,** Edgartown–Vineyard Haven Rd.; 508-627-4850.

If you want to take your car, you can drive it aboard one of several ferries that run between Woods Hole and Vineyard Haven. (Call 508-477-8600 for ferry schedules.) You can also rent a car at Martha's Vineyard's airport; there are plenty of daily flights from Boston.

*Get up early and go out to meet the pink dawn. Listen. Perhaps you'll hear a steeple bell, or the barking of a dog. Perhaps you'll hear nothing at all*

out of bramble and bayberry. Tents crouched in the darkness, oak trees rustled overhead. The Reverend Hebron Vincent mounted a platform made of driftwood and lifted his voice: "Surely the Lord is in this place!" The revival became an annual affair and cottages sprang up, hardly larger than the tents and so similar in shape that it was as if the tents had been transformed in a fairy tale. Tent flaps became arched double doors. Awnings became porch roofs. Railings and scrollwork were painted a melody of pinks, whites, blues, yellows, tangerines, mints, and umbers.

For more vigorous walking, there are dozens of wildlife sanctuaries around the island. Try the Cedar Tree Neck Sanctuary in West Tisbury, the old farm town to the west of Vineyard Haven. I have a particular fondness for these wooded hills tumbling down to Vineyard Sound. More than sixty acres belonged to my forebears. In 1965 my grandfather and great-uncle gave the land to the sanctuary to keep it forever wild, a story that repeats itself over and over on the Vineyard, where conservation is a burning passion.

In January or February you may have Cedar Tree Neck all to yourself. The trails wend through mossy beech groves, over tinkling brooks, around dark ponds. It's a short stroll to the beach, which looks across the Sound to the low hills of Naushon Island. Loons huddle on offshore boulders, and it is not uncommon in winter to spot a seal.

Climb the steep, sinuous path up Prospect Hill at Menemsha Hills Reservation for a panorama of land and sea and scattered islands, spread like a map below. The Felix Neck Sanctuary off the Edgartown–Vineyard Haven Road has five miles of trails, but it is only a quarter of a mile from the parking lot to the observation building at Waterfowl Pond, where you can sit inside and watch ducks and great blue heron come down to feed. Stop at the visitors center and meet Gus Ben David, the Director of Felix Neck. Gus, a lifelong islander with an encyclopedic knowledge, will be glad to answer your questions.

For a respite from walking, visit the Vineyard Museum in Edgartown with its hodgepodge of whaling artifacts, ship's logs, ship models, milky old photographs, and horse-drawn vehicles. For some reason, not many islanders go to the museum, and it's a sleepy place in winter. The first time we went, my wife called me over to look at an odd little boatlike thing made of brittle old boards and perforated like Swiss cheese. Tow CAR, the card read, OWNED BY GEORGE A. ROGERS OF WEST TISBURY. George Rogers was the whaling man who built our house and died there in 1917. After his whaling days he became a fisherman; he would put his catch in the tow car, where the fish would stay alive, and pull it home behind his dory. We have pictures of George Rogers, tall, rawboned, with a dour, deep-set squint, and his wife, Maggie, plump with a round face puckered like an old apple. As far as we knew, the sepia snapshots and the clock on our mantel shelf, its varnish crumbling away, were all that remained of the couple. The tow car in the museum gave them a niche in history after all.

Many Vineyard restaurants close in the fall but most of the ones that stay open are small, homey, and moderately priced. Wear jeans and a sweater. Louis' Tisbury Cafe on State Road in Vineyard Haven is a bright, busy little room with excellent Italian food. Pricier, but worth the money, is the Red Cat, an unpretentious shingled building on the State Road in North Tisbury. Inside, it's as cozy as a country kitchen, but the menu is sophisticated, the food superb. Vineyard Haven and North Tisbury are dry towns, so bring your own wine or liquor. A local hangout, the Ocean View, on Chapman Avenue in Oak Bluffs, is dimly lit and convivial. Brighter and roomier, Lola's, outside Oak Bluffs on Beach Road specializes in seafood, "southern style with a New Orleans twist." Jazz pulses softly in the background. Go to the Beeftender on Upper Main Street in Edgartown for a generous hunk of swordfish at a good price.

And after dinner? The Wintertide Coffee House on Harness Shop Square in Vineyard Haven is open every night. On Friday and Saturday, accomplished folk and blues singers from off-island perform. Weeknights are a potpourri of folk music, jazz, standup comedy, and poetry readings by islanders of varying abilities.

Or treat yourself to a movie at the Capawock Theater in Vineyard Haven, the only theater that stays open in winter. The Capawock hasn't changed since silent films flickered on its screen, which is set in gold-leaf molding. There are two shows every night, and if a storm knocks the power out, the management will refund your money.

There isn't a lot to do on a winter night on the Vineyard, but that's the whole point. Go back to your inn and read a good book, then get up early and go out to meet the pink dawn. Stop. Listen. Perhaps you'll here a steeple bell, or the distant barking of a dog. Perhaps you'll hear nothing at all.

For the purest silence, drive out to the western promontory of Gay Head, where the brick lighthouse keeps watch above the famous cliffs. Climb the promenade to the overlook, past the boarded-up fast-food shacks and souvenir shops. Here, you can almost touch the sky. The cliffs, below to the east, are milky-gray, ochre, charcoal, and brick-red. There's no sound but the shudder of the wind and the waves rushing up the beach far below, not even the cry of a gull. The horizon encircles you. Cliffs, sea, sky. On this winter day, at this moment, they belong to you. ■

*John Hough, Jr., is working on his fourth novel. His third,* The Conduct of the Game, *was published in 1986 by Harcourt Brace Jovanovich. He wrote "Mary Small's House," our Thoughts of Home column of May 1995.*

# house beautiful

# Architecture Award

**In celebration of its 100th anniversary in 1996, House Beautiful magazine announces a Centennial Award to recognize outstanding residential architecture in the United States. The winning entry will be selected by a jury on the basis of design excellence, creativity, appropriateness, and quality. The winning design will be featured in the centennial issue of House Beautiful. An award of $20,000 will be presented to the architect of the project.**

**JUDGING** The jury will meet in May 1996 and a formal public announcement of the winner will be made prior to the publication of the award-winning project in House Beautiful. The cash award will be part of a presentation ceremony in the fall of 1996.

**JURY** **Walter Chatham** *President of the Architectural League, Principal, Walter Chatham & Associates* **Deborah Dietsch** *Editor in Chief,* Architecture *magazine* **Frances Halsband** *Partner, R.M. Kliment & Frances Halsband Architects* **Donlyn Lyndon** *Architect, Writer, and Lecturer, University of California, Berkeley* **Terence Riley** *Chief Curator, Architecture and Design, Museum of Modern Art* **Louis Oliver Gropp** *Editor-in-Chief, House Beautiful*

**DEADLINE AND RULES** Entries must be postmarked by April 30, 1996. If delivered, entries must arrive at House Beautiful at the street address below no later than 5 P.M. that day. Address entries to: **Centennial Award, House Beautiful, 1700 Broadway, 29th floor, New York, N.Y. 10019.** House Beautiful is not responsible for late, lost, or misdirected mail. Entry fee is subject to state regulations and prohibitions. All taxes related to cash awards are the responsibility of the winner.

**ELIGIBILITY REQUIREMENTS** •Unpublished residential projects completed in the United States during the two years prior to the entry deadline are eligible. •Projects may include renovations, reused spaces, apartments and houses, as long as major living spaces are involved. •All work must be completed and occupied by the residents by the date of submission. •The designer's and the client's written approval and permission to photograph the residence must accompany each submission. The designer and the client may be the same person. •The design work must have been performed by professionals with active practices. The practices need not be located in the United States. •Any entrant who has a current professional connection to one of the jurors is ineligible. •The jury's decision is contingent upon eligibility being established. House Beautiful reserves the sole right to determine a project's eligibility.

**SUBMISSION REQUIREMENTS** •Each entry must be firmly bound in a 9″x 11″ folder. All graphic material must have descriptive labels in English. •Complete anonymity is required on the presentation material for the jury. No names of entrants, clients, or consultants may appear on any graphic or written material that is part of the presentation. •Each submission must include a description in English on one typewritten sheet of paper placed on the first page inside the binder, giving the type of project, location, and a brief summary of principal features worthy of recognition. •Each submission must be accompanied by a signed entry form (reproductions of the form are acceptable). All five sections of the form must be completely filled out and inserted into an unsealed envelope attached to the inside back cover of the presentation folder. •An entry fee of $50 must accompany each submission, inserted into the envelope with the entry form. Make the check or money order (no cash, please) payable to House Beautiful. •Entrants must retain copies of all material submitted to House Beautiful. House Beautiful will return all entries but assumes no liability for loss or damage.

**ENTRIES MUST INCLUDE** **1.** Floor plans and sections, with a graphic scale, maximum size 8½″x 11″ each. Elevations are optional. **2.** Two 35mm color slides, descriptively labeled in English and placed in 8½″x 11″ clear plastic sleeve. Thickness of the slide mount cannot exceed 5⁄64″. Glass mounts are not acceptable. **3.** Not more than twelve 4″x 5″ color transparencies, descriptively labeled and placed in 8½″x 11″ clear plastic sleeves, or not more than twelve 8″x 10″ color and/or black and white photographs descriptively labeled and placed in 8½″x 11″ clear plastic sleeves. **4.** Either transparencies or prints should show all exposed sides of the exterior of the building in which architectural work has been involved, as well as complete interior views. No other form of graphic material (models, films, videotapes) will be accepted. Renderings and original drawings are not required. House Beautiful cannot accept responsibility or liability for original work.

**PUBLICATION OF WINNING ENTRY** Once the winner has been notified, he or she may not enter into an agreement to publish the award-winning project with another publication until at least three months after House Beautiful has published it. The winner is responsible for providing release for copyright and privacy purposes. The client must make the residence available for additional photography. The client may request anonymity in the published article.

## Entry Form

# House Beautiful Centennial Award

Please fill out all parts and submit with each entry according to instructions. Copies of this form may be used.

Award Editor/House Beautiful
1700 Broadway, 29th floor, New York, NY 10019

Entrant: _____

Address: _____

_____

Phone number: _____

Project: _____

Location: _____

Client: _____

Client phone number: _____

---

Award Editor/House Beautiful
1700 Broadway, 29th floor, New York, NY 10019

Entrant: _____

Address: _____

_____

Project: _____

I certify that the submitted work was done by the parties credited and meets all the Eligibility Requirements. All parties responsible for the work submitted and the client are familiar with and accept the terms of the section of the rules entitled "Publication of Winning Entries." I understand that any entry failing to meet the Submission Requirements may be disqualified. I grant permission to House Beautiful to photograph and publish and will provide any necessary releases therefor. Signer represents that he is authorized to make the submission.

Signature: _____

Name: (typed or printed) _____

Firm name, if any: _____

---

Award Editor/House Beautiful
1700 Broadway, 29th floor, New York, NY 10019
Your submission has been received and assigned number:

Project: _____

Entrant: _____

Address: _____

_____

(Receipt)

---

Award Editor/House Beautiful
1700 Broadway, 29th floor, New York, NY 10019

Entrant: _____

Address: _____

_____

(Return Label)

---

Award Editor/House Beautiful
1700 Broadway, 29th floor, New York, NY 10019

Entrant: _____

Project: _____

Client: _____

Client's address: _____

_____

I certify that I am the client for the submitted work, and the entrant has my approval to submit it to the House Beautiful Centennial Award program. Should the project win an award, I shall make the residence available for additional photography and I give my permission for publication of photographs of the residence in the magazine and for publicity purposes. I agree that no photographs of the residence will be submitted elsewhere for publication until at least three months after House Beautiful's publication of the project.

Signature: _____

Name: (typed or printed) _____

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# THE BIG FIND

*We all dream of stumbling on rare treasures.*

*For dealers at New York's Winter Antiques Show, it really happens*

By Cara Greenberg

**The Chippendale chairs** discovered in a chicken coop; the folk art portrait picked up at a church sale; the piece of Lalique glass pulled from a heap of rubbish at the Paris flea market—it's the proverbial gem in the junk pile that antiques-business legends are made of. Does that sort of thing *really* happen any more?

"Of course it happens," says Peter Schaffer of A La Vieille Russie, a New York antiques shop, who several years ago bought a gold-and-enamel Fabergé wine taster at a California swap meet for $10, a few zeros short of market value.









***Prizes and winners, from left: Dealer Leigh Keno and a Chippendale chair found in a New Jersey chicken coop. Robert Israel and Fred Imberman of New York's Kentshire Galleries; the Adam mirror they discovered at auction. Dealer Peter Pap; a Caucasian rug he treasures.***

Paying a pittance for a masterpiece or rediscovering a great work of art doesn't happen on a daily basis. In the workaday world, the norm is dealers buying from other dealers, adding a modest markup each time an object changes hands. But the ever-present possibility of the great find exerts a compelling lure. "The thrill of the hunt keeps you going, keeps you vital," says Barbara Pollack, an Illinois dealer of 18th- and 19th-century American furniture and paintings.

We asked dealers on the roster of this month's Winter Antiques Show, one of the country's foremost venues of arts and antiques (January 19 to 28, Seventh Regiment Armory at Park Avenue, New York; 718-292-7392), to share their "great find" stories—times they stumbled unexpectedly upon something that got their hearts racing.

It was Leigh Keno, a dealer in American antique furniture, who rescued a pair of "incredibly important" American Chippendale side chairs, made around 1780 by master furniture maker John Goddard of Newport, Rhode Island, from obscurity in a New Jersey chicken coop. About ten years ago, says Keno, when his business still consisted of "a telephone, Rolodex, and some still-wet-from-the-printer business cards," he got a telephone tip-off from an antiques "picker" (pickers are scouts who travel the backroads and sell their finds wholesale). "Two hours later I was being ushered into a dimly lit room," recalls Keno. "When my eyes adjusted to the light, I found myself standing before a pair of partly assembled chairs of dense Honduran mahogany, with shell-carved crest rails and ball-and-claw feet, clearly the work of John Goddard."

As Keno examined them, he noticed pieces of hay scattered about. The seller explained that he'd discovered the chairs in a farmer's old chicken coop. He had found parts of the chairs in distant corners of the coop under bits of hay and chicken feathers, and that's how Keno first saw them—in pieces. "We rubber-banded them together to see if they were all there. It was like a jigsaw puzzle."

Keno bought the chairs for a sum in the low five figures and sold them to a well-known collector, Eddy Nicholson. Last January, when Nicholson put them up for auction at Christie's, Keno bought them back for $85,000, plus buyer's premium—and has since resold them.

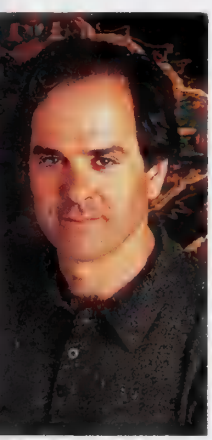
In the upper echelons of the antiques trade, the great find is not necessarily a bargain. Robert Israel and his partner, Fred Imberman, of New York's Kentshire Galleries, paid eight times the estimate plus a buyer's premium for a large carved giltwood mirror they spotted in a packing crate at a New York auction preview—without having had time to do any research. "It was instinct; we just fell in love with it," says Israel. The oval mirror, in neoclassical style, was flanked by two female figures and suspended from a carved rope-twist bow. "The quality and intricacy of the carving clearly indicated the hand of a master," says Israel.

They just weren't sure which one. "We decided to buy it anyway," Israel recalls. "It had an estimate of $25,000; everybody figured it would go for $50,000 or $75,000. By the time we reached $80,000, we were in a transatlantic bidding

duel with an English dealer." Israel and Imberman prevailed.

Only later, while the mirror was being restored in England, did they discover it had been designed by Robert Adam, England's most famous 18th-century architect, for Coventry House, Piccadilly, an earl's residence, and that the original drawings for that very mirror were in the archives of London's Sir John Soane Museum. "There are things you buy as a dealer because they're salable, and things that you buy because you are smitten," Israel says. The mirror, clearly in that latter category, is today part of the Victoria & Albert Museum's permanent collection.

Often the discovery of old objects involves uncannily good timing. Barbara Macklowe of New York's Macklowe Galleries, which specializes in Art Nouveau and Art Deco, tells of a rare cast-glass chandelier by French maker René Lalique, with spokelike arms "like a starburst" that she bought in Paris and had shipped back to her Madison Avenue shop. "The chandelier was being unloaded from the back of the truck and brought into the store," she recalls. "I was watching as one





*Two dealers bought a giltwood mirror at an auction with no time to research it. Only later did they learn that it was designed by Robert Adam*

section came unhinged and smashed on the sidewalk." The fixture, which had been worth about $30,000 moments before, was "gone, valueless." Into storage it went. "It broke my heart," says Macklowe. "I knew I'd never find another one."

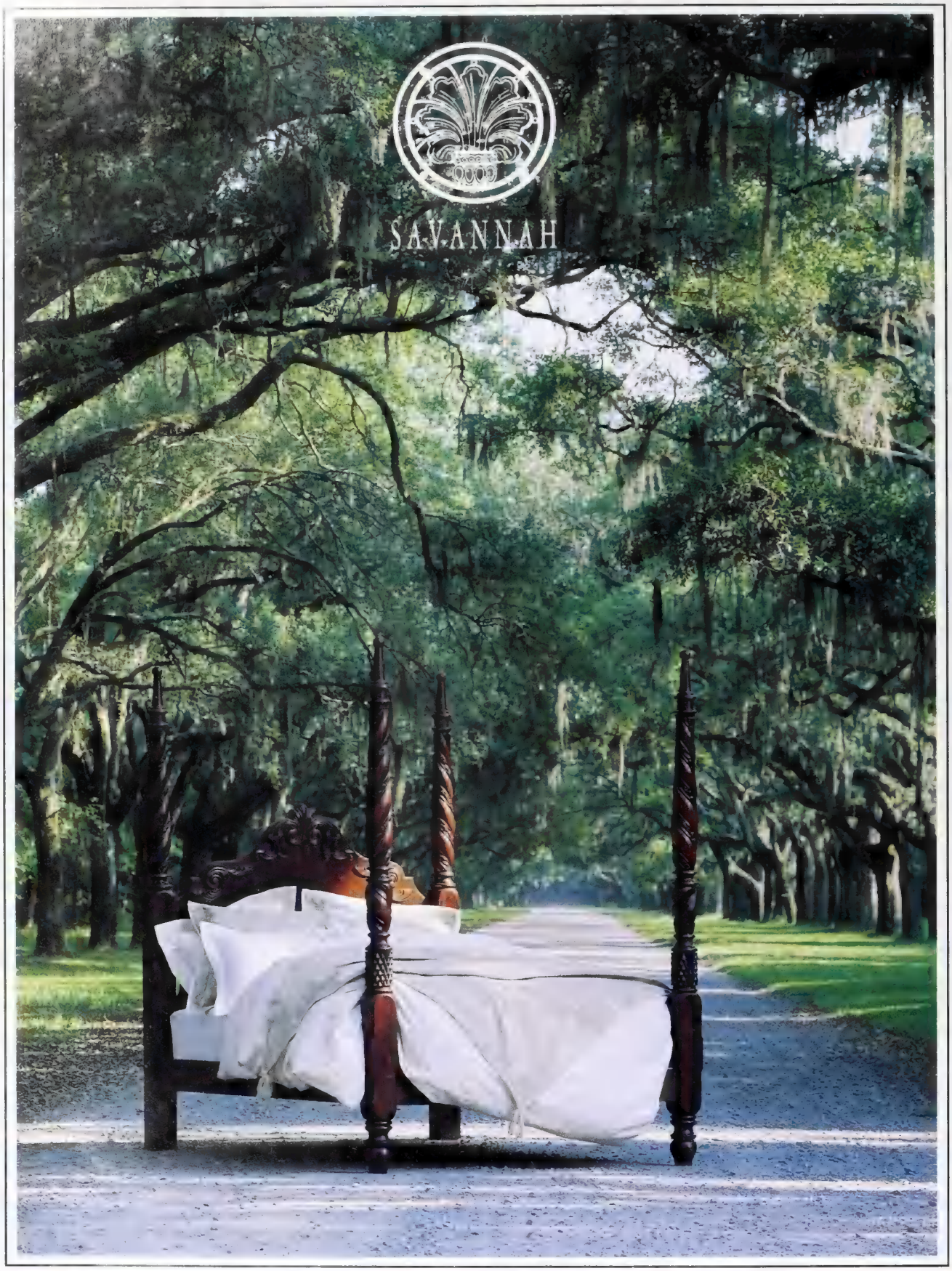
Less than a year later, Macklowe and her husband and partner, Lloyd Macklowe, were walking through Paris's Marché aux Puces. "There was a junk dealer at the beginning of the market, and I saw a bit of Lalique glass sticking out from under a pile of unbelievable rubbish—it was a match to the missing section!" Not even sure if it was the right length, the Macklowes bought it for about $200, and had it shipped back to New York. "It was perfect," says Macklowe.

The Maltese Falcon award for discovery of concealed treasure must go to Michael Dunn of Claverack, New York, who, visiting a warehouse in the south of Holland, felt driven to buy a slant-lid desk made in China around 1730 for export to the West. "It looked absolutely English, except the wood was Chinese hardwood and the hardware made of *paktong*, a metal that looks like silver." Dunn bought it and had it shipped home. "It arrived here Christmas Eve. When I opened the desk, I noticed that a section of the interior had shifted, and there were some secret compartments inside." They were empty, but Dunn looked for others. He put his thumbnail into a narrow crack in the desk's front and pried. A long, thin drawer that had not been evident came out. The narrow drawer was packed with Dutch silver coins that had been hidden from the Germans during World War II, all wrapped in paper so they wouldn't rattle. "I was so excited I didn't sleep for a couple days," says Dunn. "It's the kind of thing old-timers used to talk about, but seldom happens to my generation."

Peter Pap, a dealer in antique Oriental rugs with galleries in San Francisco and Dublin, New Hampshire, remembers his first big score as a lesson in not taking no for an answer. "I was called into an estate in the Boston area that had been furnished in the 1930s," he recalls. All of the rugs had been purchased from Mustafa Avigdor, who helped assemble several major rug collections during that time. "When I turned over the first few rugs and saw the Avigdor label, I knew I was in for a treat," says Pap. The rugs purchased for the downstairs rooms were fine, formal Persian carpets popular in that era—Sarouks, Kashans, Kirmans. "After I finished downstairs, I asked to look upstairs. The executor discouraged me, saying there wasn't anything very interesting up there." But Pap insisted, went into a guest bedroom and saw three of the best 19th-century Caucasian rugs he has ever seen, even to this day—rare examples of small pile rugs woven with beautiful natural dye yarns, in a perfect state of preservation. "I was much more excited about those than about the ones downstairs," says Pap. "Even though the downstairs rugs represented more money, they were decorative carpets woven en masse for the western market, whereas my love is for village and tribal rugs—much more interesting from a historical standpoint." Though this incident took place in the mid-1970s, something like it could still happen today, Pap says, "because homes decorated in the 19th and early 20th centuries that have passed down through generations relatively undisturbed" are still coming onto the market.

Whether the find in question is a 2nd-century Roman sarcophagus or a 1930s diamond-and-ruby Art Deco brooch (the Winter Antiques Show will include both), an antiques dealer's role is like that of a shepherd who guides historic objects along a path of appreciation from one generation to another. Parting with the items, most say, is more sweetness than sorrow.

"I enjoy putting my thumbprint on things as they pass through our fingers," Israel says. "There's great excitement in owning a work of art, even briefly." ■




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JANUARY 1996



# WE'RE GOING TO HAVE A BIG BIRTHDAY

**The beginning of a new year** is always exciting, but this one special: In 1996 we will be celebrating House Beautiful's 00th birthday. I didn't start reading House Beautiful until it as more than fifty years old, when I was a journalism student ith a growing interest in architecture and design. Back then, lizabeth Gordon was the editor and she was introducing us ll to the revolutionary ideas of design geniuses like Frank loyd Wright and T.H. Robsjohn-Gibbings (*Goodbye Mr. hippendale*). House Beautiful had moved from its early beginings as a black-and-white journal with a somewhat pompous The" in front of its title, and from its founding editor's decidlly preachy tone. "So weary are we of the misuse of the word rtistic that a strictly moral view has purposely been taken of he beautiful," he editorialized in December of 1896.

What has never changed, however, is the magazine's abidng interest in architecture, as evidenced in the 1980s by my redecessor, editor JoAnn Barwick, and her "Best Small louse" series. It should not be surprising then that we have ecided to celebrate the magazine's 100th birthday with a entennial Award for Architecture. A distinguished jury will dge the competition: architect Walter Chatham, president of the Architectural League; Deborah Dietsch, editor in chief of *Architecture* magazine; architect Frances Halsband; architect and University of California at Berkeley professor Donlyn Lyndon (one of the coauthors with Charles Moore of *The Place of Houses)*; and Terence Riley, the Museum of Modern Art's chief curator of architecture and design. The winning design will be published in our November centennial issue, and the winning architect will receive a $20,000 award (see page 41 for the entry rules and forms).

But that will only be part of our celebration. We have been reviewing 100 years of our back issues so we can republish some of the outstanding pieces contributed by such writers as M.F.K. Fisher and Truman Capote. Art Director Andrzej Janerka has been refining the design of our magazine to get us ready for the next century. And all of our editors and photographers have been busier than ever—as *The House Beautiful* would have said in 1896 prose, in their "labors after beautiful homes."

Forgive the pride we so obviously take in keeping this grande dame of shelter magazines alive and vital. After all, you only turn 100 once.

Louis Oliver Gropp

EDITOR IN CHIEF



# DRESSED FOR THE BALL

*It took more than a magic wand to rescue this crumbling Cinderella house and give it such ethereal grace*

By Dylan Landis
Photography by William Waldron
Produced by Carolyn Sollis



*The living room's twelve-foot windows are as grandly dressed as a procession of debutantes. A gilded George III mirror (left) faces a Richard Diebenkorn print (above). Curtains are Scalamandré's silk taffeta; chaise fabric from Cowtan & Tout.*



*To make the black metal 1920s chandelier in the dining room (right) less effusive, MaryAnne McGowan painted it silver and removed some teardrops. Heart-backed Hepplewhites mix with slipcovered oval ones. Osborne & Little Coronata wallpaper; Frette tablecloth. Above: The living room sparkles with gold—the mantel's acanthus-leaf frieze, star-shaped table base by Niedermeier. Below: A 19th-century sofa.*







**Inside her splendid 145-year-old** house, MaryAnne McGowan's living room appears to have materialized from a dream. Its walls are an atmospheric blue. Its curtains, though heavy taffeta, are a chaste white lined with lilac. The upholstery seems to have taken its fragile hue from the evening air rather than from actual Scalamandré dye lots. "I wanted the living room to feel like sea and sky," says MaryAnne, who lives here with her husband, John, and their four young children. "At night it looks like it might evaporate."

In truth, when they bought it, the Greek Revival house was more inclined to crumble than to evanesce, but its flaws were well hidden by wallpaper and paint. MaryAnne, formerly a newsletter writer for New York's Museum of Modern Art, and John, president of an options trading firm, had admired its twenty-foot porch columns every weekend as they drove from Manhattan to a previous country home. "We always thought this was the kind of house no one would sell," says MaryAnne. "We didn't know that the columns were decaying. We didn't know it had had at least four owners in the past ten years, probably because no one wanted to do the necessary work. But we also knew it had floor-to-ceiling windows, and symmetry, and really good bones."

Although untrained as a decorator, MaryAnne plunged in. At first she chipped away at the old decor but when two ceilings caved in, her work as project manager began in earnest. "I could respond to the proportions and the light in the house," says MaryAnne. "It reminded me of the light in San Francisco, where I grew up. And I wanted the house to be contemplative, peaceful."

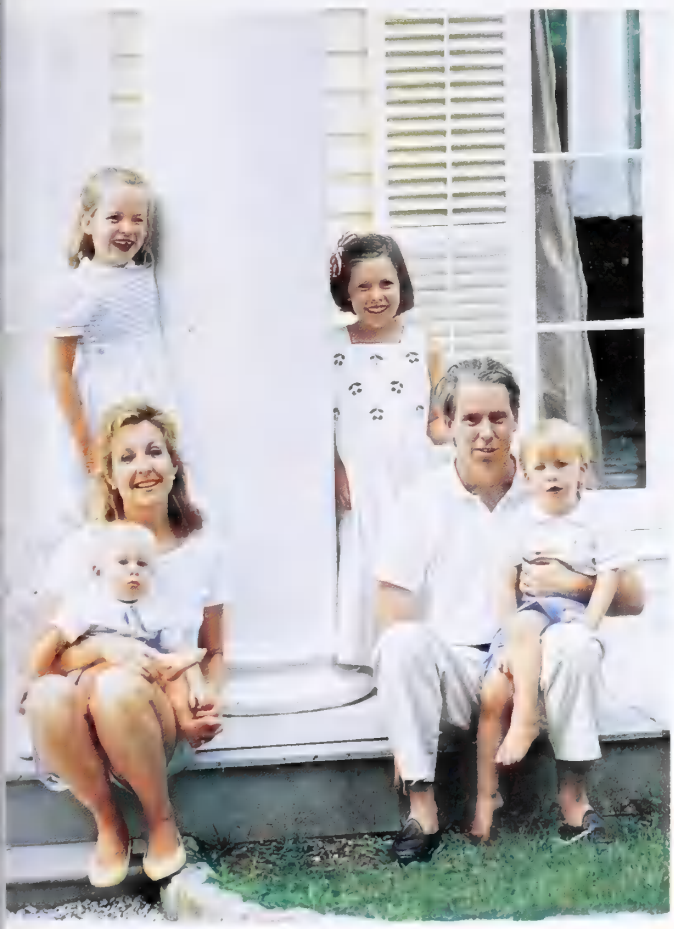
She began buying odd chaises and threadbare ottomans, often 1920s copies of 19th-century antiques, for their tufts and curves; her husband called them her stray cats and dogs. For a while, these pieces traveled from room to room, while MaryAnne pondered their placement and composed the house around them. She covered some walls with paper in cream or blush pink; she added the gentle definition of crown and baseboard moldings. She studied historical drawings for clues to the ballgown draperies that were taking shape in her mind. "I wanted them romantic and unexpected," she says. "I wanted them to feel floaty and I knew I wanted pale, pale tones."

As for the cats and dogs, MaryAnne refurbished them last, painting their legs white and recovering their cushions in blue and lavender silk. They are domesticated now, down to the occasional smudges that come with a brood of four and parents who believe that a house is for living in. Indeed three-year-old John recently entertained a visitor by jumping on the living-room chaise; he had to work hard, for his socks slipped on the silk, and the down cushion exhaled with every bounce. Eventually, cushion and child slithered to the floorboards. MaryAnne let it pass. "If you look closely," she confided, "there's chocolate on everything."

***The entry hall (both views, opposite top) is striped in lemon. The strongest hue in the house, it works like a palate-cleansing course between delicately colored rooms. Chair at foot of stairs in Clarence House leopard fabric. A demilune hall table is skirted like the zigzag living-room valances, down to the gilded wooden balls. Below left: MaryAnne and John on the porch with Henry, 1 month, John, 3½, Audrey, 6, and Meighan, 8. Below right: Henry at the baby grand.***











*In the girls' bedroom (right), MaryAnne repeated patterns: pink-star Porthault fabric and blue-star Porthault trim. Above: In a guest room, MaryAnne snipped away a wallpaper border's white space to highlight the handkerchief-point design. Below: The master bedroom's settee gains stature from a broadly striped silk.*

FOR MORE DETAILS, SEE READER INFORMATION









# PAINTERLY PRESENCE

*"My home is not my portfolio," declares decorative painter Chuck Fischer. Still, he couldn't resist such faux touches as zigzag floor inlay, a Carpenter Gothic frieze*

By June Kurt
Photography by
Alex McClean
Produced by
Carolyn Englefield

*In his New York studio (above), Fischer creates preliminary watercolor renderings for homes "far more elegant than mine." Right: These renderings make the living room a lively gallery. Fischer's starbursts echo the colors of his Chinese-style pyramid TV chest.*





**When clients** of Parish-Hadley, or Bunny Williams, or David Easton want grisaille dining-room panels or a mural evoking 18th-century chinoiserie, their decorators are likely to call in Chuck Fischer, from whose fingertips the touch of art history flows. Such commissions leave precious little time, however, for carrying out any grand painterly schemes in his own New York apartment. "Still, this is the one place I get to play decorator," he says.

Though he managed to control his passion for Chinese red in the gentlemanly living room (previous page), Fischer pulled out the stops in his bedroom, enveloping the space with that color. "It's warm and intense and amazingly comfortable to live with," he says, "and it all started with the Amish quilt." Standing in for curtains, a highly theatrical wooden valance that Fischer painted with obvious, false-looking swags "was an attempt to get green in here," he admits. It's hardly as refined as his usual, more courtly painting style, but that for him is "the fun of it." And should he ever want a different valance, all it takes is the wave of a brush.

*Evenings, Fischer sketches in the studio corner carved from his kitchen (above). Inspiration for the amusing painted valance (right) came from an Early American naive painting. For a bedroom clotheshorse he copied a narrow English hall chair. Striped wallpaper from Hinson.*

FOR MORE DETAILS



# TWIN BACHELOR FLATS

*"We handled the space as if it were a boat—every centimeter had to count," says Marc Blondeau of the Paris apartment he shares, not too closely, with his son. Designer Christian Liaigre made it all work*

By Christopher Petkanas  Photography by Jacques Dirand

**Five years ago,** a seismic change in Marc Blondeau's *"vie sentimentale"* (French for private life) found the top-of-the-heap Paris art consultant living alone with his teenage son Sebastien, who is now twenty. Their bachelor pad is a once-disastrous duplex on the uppermost floors of an extremely desirable 1793 building snuggled between the Elysée Palace and the high-fashion boutiques of the faubourg St.-Honoré.

"To empty my head of the past," as Blondeau says, he charged designer Christian Liaigre with creating rooms that would be as remarkable for what was left out as for what was put in. Pure, denuded, monklike: These were the watchwords. Color was welcome as long as it was beige, off-white, or beige. Any material was invited in as long as it had a link to nature: linen, iron, blonde oak, sea grass.

Burdened with innumerable poky, unusable spaces, the duplex was reduced—blasted—by Liaigre to a virtual shell. When the dust settled, there were twin His and His apartments, stylistically interchangeable and perfectly independent except for a made-to-measure all-stainless-steel kitchen in which father and son happily scramble up shared meals. Each flat is on its own floor and has its own entrance so that one bachelor does not intrude on the privacy of the other. Joining the spaces is a seriously sinuous wrought-iron corkscrew staircase with a rusted patina. Deliberate, of course. A wink at factory fire escapes, it was designed by Eric Schmitt, the artist with whom Liaigre changed the face of the Paris hotel scene forever, back in the 1980s.

Even though the duplex is a rental, economizing was not an issue; that's how important starting over was to Blondeau. Andrée Putman mirror-finish nickel washbasins with sexy gooseneck taps? Go for it. A custom-built Ming-flavored *armoire-secrétaire*, especially shallow so as not to swallow up a rather tight office area? Done. An utterly false wall that falls about a half-foot short of the perpendicular walls it is supposed to meet, whipping up the tasty illusion of more space beyond?

Liaigre didn't even have to ask.



*Christian Liaigre's famous floating bookshelves line one living room wall. He is known for his plain linen upholstery. Pair of oak doors were original to flat; Blondeau likes their country quality in the city. Coffee table by Eric Schmitt.*



*The base of Liaigre's custom-designed dining table is meant to suggest a wine keg. Its top is stone. Chairs are also by the decorator. Wall art includes four portraits of well-born Italians by French photographer Patrick Faigenbaum.*

*Trapezoidal bedside tables are a Liaigre trademark. Above the bed, work of art by Buren is placed at the angle the artist prescribed. Bronze bust on mantel is a model for François Rude's* La Marseillaise *on the Arc de Triomphe.*

*On another [illegible] stand Liaigre lamps (left). Right: The decorator's bench and end table are blondest oak. Lamp is by Alberto G[illegible]. Opposite: The all-important family link is Eric Schmitt's corkscrew staircase between flats.*





By Carol Prisant

# FANTASY ROOMS

*Granted, decorator showhouse rooms are always fantasies—never meant to be lived in and gone in a matter of weeks. But these examples are doubly fanciful, displaying a wit, whimsy, and visual double entendre we are seeing more and more of these days, in real rooms as well as showhouses*

*Tickling a riot of pinks and reds with blithe yellow curtains and blue bibelots, Thomas Britt's Kips Bay Boys and Girls Club Showhouse living room is an urbane eye-opener. Exuberant rococo mirrors, geranium leather on Louis XVI chairs, deep red taffeta love seats, and a bold faux-marquetry floor are all topped off with a frivolous multihued Venetian chandelier.*

*Artist Chuck Fischer spangled his hand-painted scenic paper with sparkly gold in this boudoir at Kips Bay and laid gold leaf around a plain round mirror frame. The "zebra rug" is painted on woven carpet-backing, and a wooden "curtain," leading to a make-believe terrace, is festooned with a droll plaster ball fringe. Garlands enlivening a dull cornice are plaster chain. The plant pedestal is grained and gilded, yet the flowers on the blue chair, which look like paint, are woven.*



*At "The Castle" American Cancer Society Show House in Los Altos, California, decorator Samantha Cole is up to trompe l'oeil monkeyshines in this circular breakfast room. Painted vines twining up the walls seem to grow from the real ivy in stone urns. The capering painted monkey is a faux escapee from the table's Meissen Monkey Band figurines. Is that real fringe on the umbrella-painted ceiling and disguising the baseboard? Absolutely. Small awnings mimic outdoor windows—indoors.*





*Like some freshly iced Moroccan cake, the sunporch at the Rogers Memorial Library Showhouse in Southampton, New York, has a cool, sweet, altogether exotic flavor with its crisp pierced grillework, fringy gilt-iron stools, and rattan armchairs. In this scheme by De Bere Saunders and Ronald Mayne of Stingray Hornsby, the curtained doorway, spiraled silk lantern, camel side tables—even the tropical fish in their huge footed Victorian tank—combine with white walls, sisal, and a mother-of-pearl-inlaid bench to suggest a flash-frozen hideaway in a torrid clime.*



# POETIC PERMUTATIONS

*Newly married interior designer Victoria Hagan creates an uncommon Manhattan apartment to embrace her own, and her husband's, possessions*





*The 1940s vinyl chairs gathered around the dining table were Hagan's first official purchase, bought by the side of the road when she was just sixteen. She relied on favorites from her professional repertory when she chose a few new things such as the Niermann Weeks painted table and chandelier. Chartreuse beaded shades were made by decorative painter Marla Weinhoff.*

*White chiffon curtains are as translucent as a scrim in the sea grass–matted living room. Here the ceiling is painted silvery gray between the beams to reflect the light. The fireplace originally had no mantel, so the designer found this neoclassical wood mantel, painted it a distressed white, then in a typically Hagan touch, glued on intaglios.*





By Christine Pittel
Photography by William Waldron
Produced by Sarah Kaltman

**If Victoria Hagan and Michael Berman** look as if they're walking on air, it could be because they've had a whirlwind year. They were married overlooking a lake in Central Park with the sun setting behind them and the lights of Manhattan's skyline twinkling like a tiara; the premiere issue of *George*, the political magazine Berman publishes with his partner, John F. Kennedy, Jr., hit the newsstands and sold out in four days; and they moved into a new apartment. Hagan has arranged it in the spare, sensuous, evocative style that has made her one of decorating's young stars.

Merging their possessions was not the minefield it can be for some couples. Hagan had known Berman for ages and advised him on decorating his apartment way before they began dating. "Michael and I both like to collect, and we started buying things together even before we were engaged," says Hagan. The wing chair they acquired at auction is now pulled up to the fireplace, dressed in an Italian printed cotton slipcover that wittily ties in back like a pinafore.

Hagan regards furniture almost as sculpture, and will juxtapose the flirtatious curve of a carved wooden leg against a straightforward iron table. "I think you could find every period in this apartment," she says, glancing around at the 1950s cracked leather butterfly stool, the Mies van der Rohe glass table, a Knole sofa, and two Spanish iron chairs. She can pull them in and out of the loose conversational groupings; nothing is frozen in place.

All the walls are painted varying shades of white. Upholstery is cream, taupe, or an aqueous gray-green that suits the old velvets, natural cottons and linens, and vintage Fortuny fabrics Hagan loves. Then, like a painter facing a not-quite-finished canvas, she flings in an unexpected shot of chartreuse with the glass-beaded shades on the dining room chandelier.

Hagan threw a drop cloth over the side table because she couldn't decide what to do with it. Berman was pushing her to finish, so she had a white linen tablecloth made with deep pleats in the corners. He came home and didn't even notice, since it looked like the drop cloth, but that was the point. This is the relaxed, casual elegance she is after.

A wire basket on the foyer table holds a sheaf of sepia-tinged handwritten missives dating from 1865. "I thought I was buying old love letters, but in actuality they're old leases," says Hagan, laughing. There is still something romantic about them. She and Berman both loved the black and white photo series portraying oceans that now fills a wall in the dining room. "What I like about these oceans is that they're all over the world, but they're all the same," says Hagan.

"This apartment is about Michael and me," she explains. "We like old things, new things, and I feel I can always keep adding, changing. In ten years, our home will look different." But with the same inimitable Hagan touch.





*Victoria Hagan and Michael Berman (above). Opposite: For a more loftlike atmosphere in the study where they both work, Hagan painted the floorboards white. Below: The designer couldn't bear to reupholster the "inspirational" lines of the high-backed 18th-century chair next to Mies's Brno chair, Berman's tonsu chest, and a stack of old Japanese rice measures.*

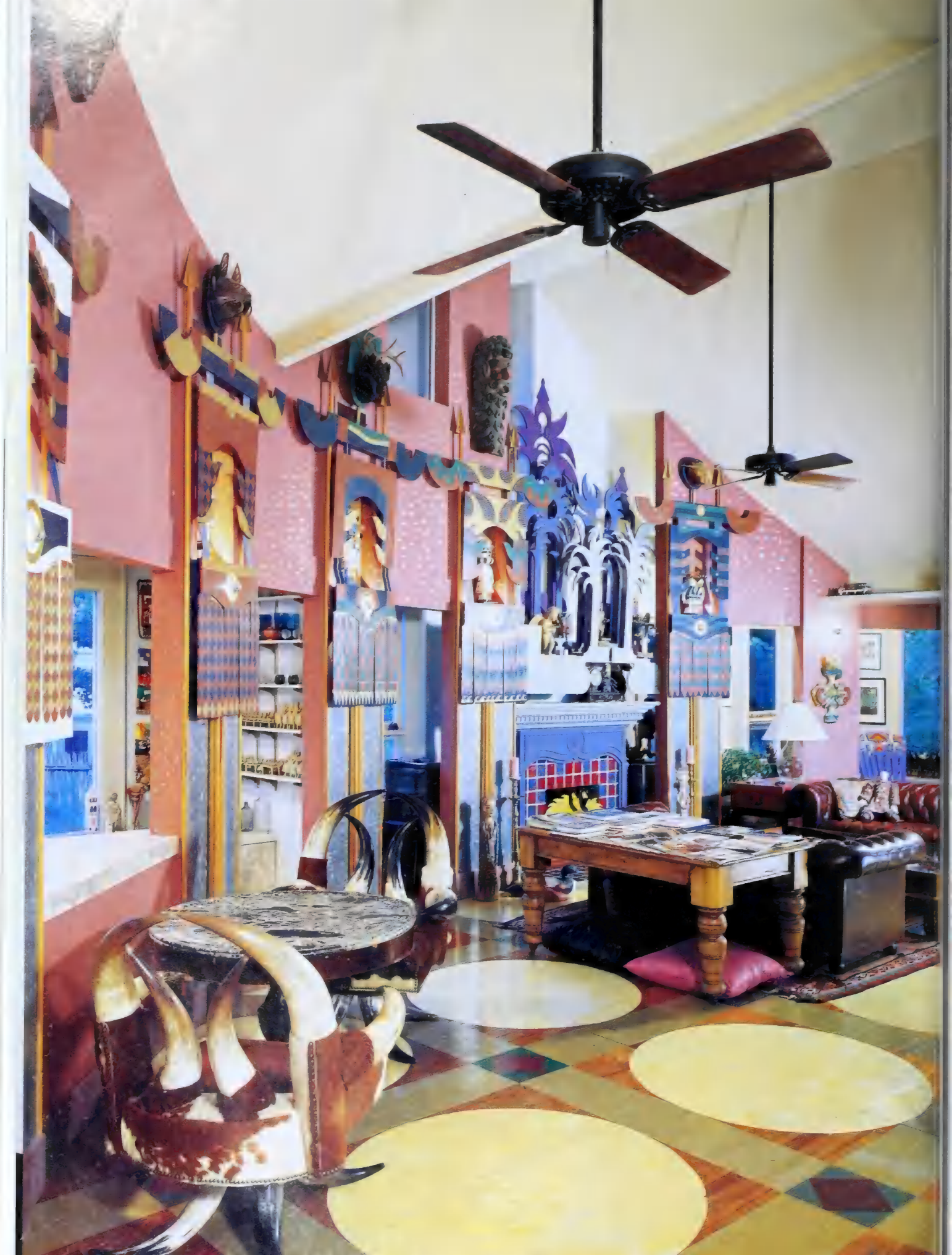

NEW YORK 1900
AMERICA





*Hagan was shopping for her wedding veil in the trimmings district when she spotted the old chartreuse satin ribbon that now runs through the handkerchief-light linen damask bedroom curtains in a bold stripe. She hung the bedside pictures on a brass rod so she could change them at will.*

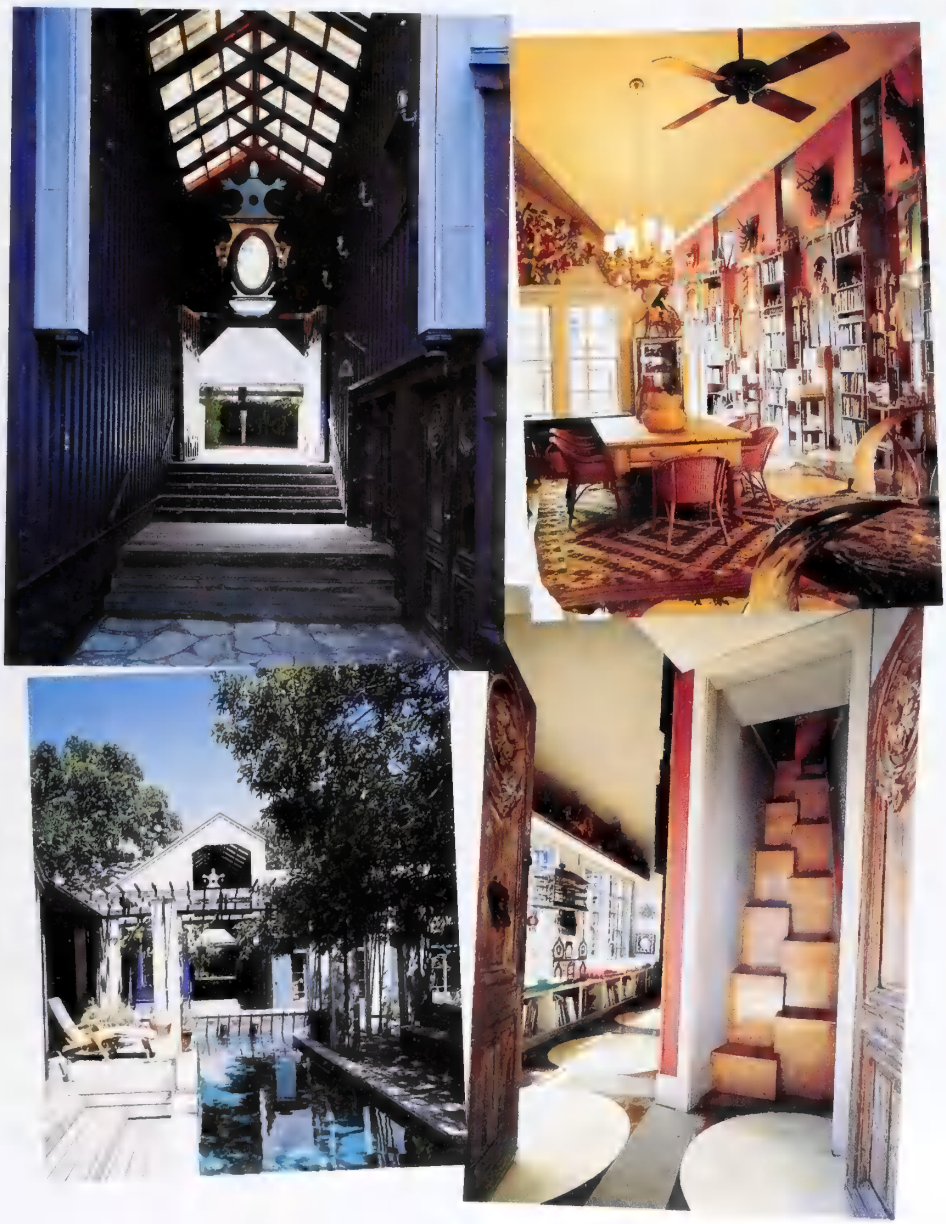
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# THE HEART OF ARCHITECTURE

*Charles Moore's love of houses—which were for him an architect's highest calling—flourishes in the work of his former colleagues across the country, who carry on his joyous art*

BY MARTIN FILLER



PRODUCED BY SUSAN ZEVON

*Charles Moore's own house in Austin (these pages), completed in 1987 and the place where he died, in 1993, has just been saved by a Texas donor and will be preserved as a historic site and architectural study center. Above, clockwise from top left: Entry loggia to the three-building complex; dining area; "ghost stairs"; lap pool in courtyard. Opposite: Curving wall of living room.*

"As safe as houses," the English say when they want to express the ultimate in psychic security. That feeling was the essential goal of one of the most influential American architects of our time, Charles Moore. For more than four decades before his death in 1993 at the age of 68, Moore taught thousands of students and built scores of houses to demonstrate his deep conviction that there is no higher calling for an architect than to make dwellings that satisfy our inner lives. He underscored that belief in his twelve books, the most memorable of which is The Place of Houses, written with Gerald Allen and Donlyn Lyndon and published in 1974.

"He was most interested in the idea of inhabiting things," says Moore's last professional partner, Arthur Andersson, "the feeling that you could own a space not just financially but emotionally. And his houses did that for clients."



In the four architectural firms Moore established across the country over the years, he encouraged his partners to devote themselves to the demanding (and sometimes not very profitable) design of houses, for Moore the heart of architecture. As another former colleague, Buzz Yudell, puts it, "Architecturally, I grew up with Charles through starting with the smallest quantum of habitation—the house. And though our office now has a lot of urban design and campus work, we keep drawing inspiration from the house as the basic element of shelter and place-making. We keep going back to houses to get recharged."

Explaining how they designed houses together, William Turnbull, Charles Moore's creative alter ego, says, "There were no rules, there were just lessons to be learned in how people lived"

As if to prove that point over and over again, Moore built eight houses for himself. Although some of those schemes were frankly temporary and wildly experimental—like many architects, Moore used himself as a guinea pig for his most advanced concepts—Moore's last home, in Austin, Texas, was one of the most personal and psychologically intriguing.

The exterior is deceptively ordinary. Part of a three-building complex (including a smaller residence for Andersson and their shared architectural office), the Moore house is faced with gray wood siding, like an old Texas farm shed. Inside, however, the mood is quite different indeed. "There's a very mysterious quality to what Charles did with the space and how he painted it," says Andersson of the richly colored interior, which arcs inward in a spiral reminiscent of a nautilus shell. "My house is very light and reflective, like a lantern. His is like a philosophical idea you can enter into, with many layers of shadow, going deep into things."

After two years the fate of this historically important landmark—including the thousands of objects in it that Moore collected over the course of a lifetime—has been determined. A generous Austin donor, Willard Hanslick, has preserved the compound by donating it to the Charles W. Moore Architectural Foundation and Study Center, which will open the house for tours, sponsor programs and lectures in the old office, and establish a research facility for Moore's work.

Those who come there to reflect on Moore's career and its considerable impact on contemporary American architecture will understand how vividly Moore's ideas have survived him, not only in the structures he built but also in the continuing work of his numerous colleagues. Architectural historians generally acknowledge the most important of his partners to be William Turnbull, head of his own firm in San Francisco and onetime member of the most esteemed of all Moore's offices, Moore Lyndon Turnbull Whitaker, based in Berkeley from 1962 to 1970. "Chuck was an incredible collaborator," Turnbull recalls, "and when you worked with him it was like trekking down the same road with slightly different perspectives. We first met in architecture school at Princeton in 1954. When Lou Kahn, who was one of our professors, showed us just how strong the past could be as a catalyst for contemporary thinking."



The job that made the architects' reputations was the Sea Ranch, begun in 1963, a planned vacation community on northern California's Mendocino coast. Just inland from the condominium is a particular small house that Moore and Turnbull did thirty years ago and which still holds up astonishingly well. Built for Reverdy Johnson, lawyer for the Sea Ranch development, the 585-square-foot house was an exercise in how to get the most from a minuscule budget (under $14,000). "One of the things that held all the way through for Chuck was the notion of habitability," says Turnbull, echoing other Moore partners. "The business of how people live in a space tends to shape the environment you're building. We set the Johnson house as you would have set a tent there, closing

*Charles Moore and William Turnbull (above left). Above right: Moore, with Mark Simon to his right, and other members of the Centerbrook office, when Moore was awarded the Gold Medal of the American Institute of Architects, 1991.*

*Charles Moore and William Turnbull's Reverdy Johnson house (below and right), built in 1966, was the first private residence at the Sea Ranch, the acclaimed vacation community on California's Mendocino coast. The small, low-budget scheme was given grandeur by one central octagonal room (right) beneath the pyramidal roof.*

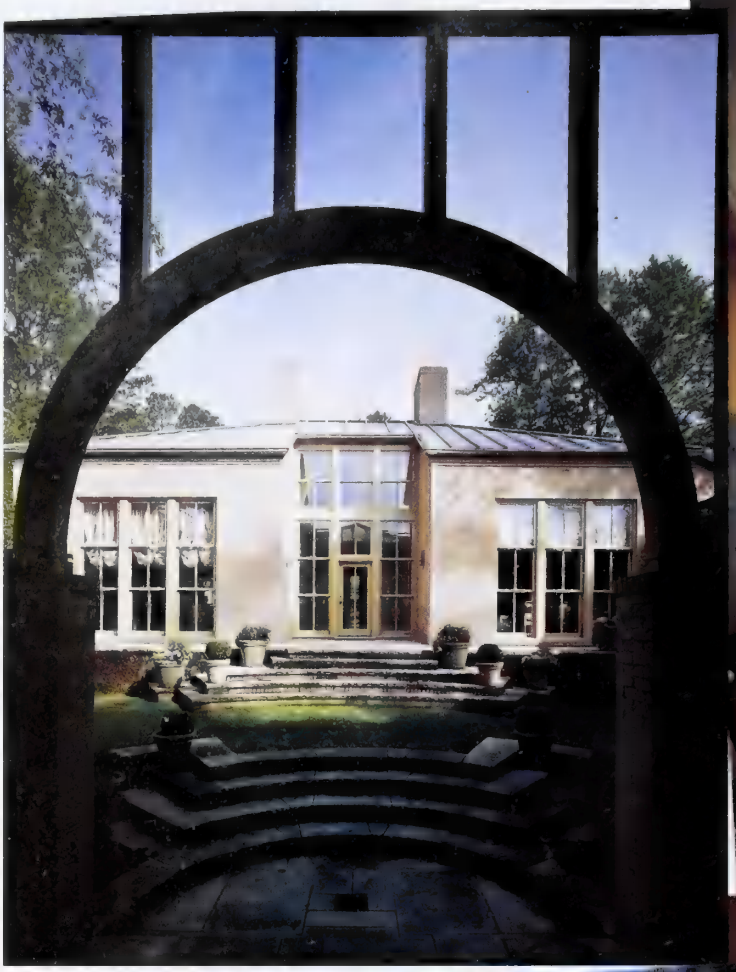




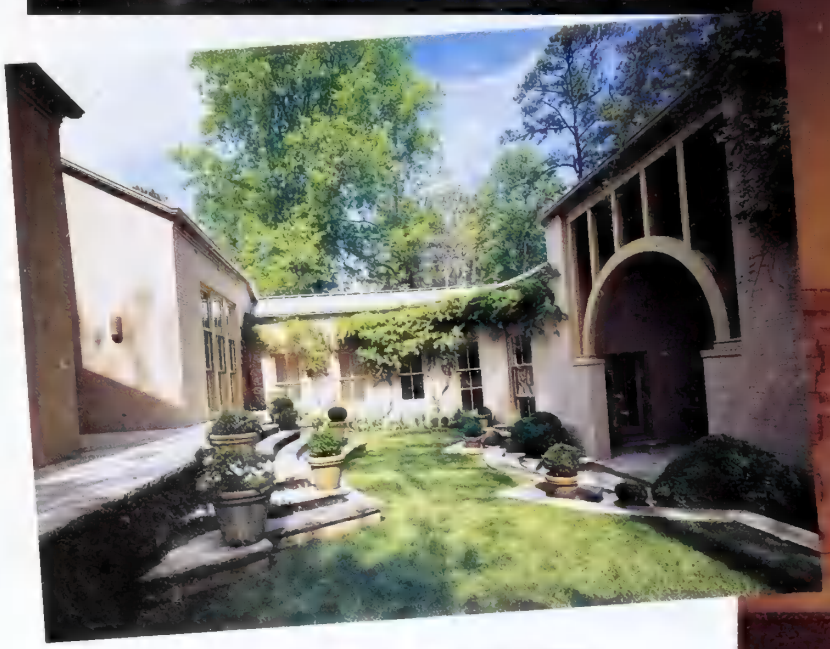




*On Long Island's rural North Fork, Charles Moore and Mark Simon's 1975 house for Simone Swan (above and left) responded to local building traditions and the client's desire for energy efficiency and a Zenlike simplicity. The living room (left) can be closed off in winter to save heat. The guesthouse (above, at left) is used in summer.*









*Moore Ruble Yudell's house for Suzanne and Edward Inman in Atlanta was completed in 1986, but drew on centuries of wisdom about living in the South. Clockwise from top left: Triple-hung windows were favorites of Thomas Jefferson's; central hall is a natural breezeway; playful classical details; green courtyard at the heart of the house.*

gap in a forest clearing and extending the wall of trees. But hen you come into the house, the view opens out and you an see twenty miles up the coast."

Unable to compartmentalize so small an interior, Moore nd Turnbull decided to dramatize it. "We knew it was going o be tiny," recalls Turnbull, "but we knew it had to be grand, oo. That's why we went to one big octagonal space, marked y peeler poles we bought for $1.50 apiece. We put all the ghts on dimmers so you could light the central space and the ng around it in three or four different ways to make it all eem bigger or cozier.

"Chuck was the yin, I was the yang," reminisces Turnbull as e reflects on their omplementary part-ership. "Yin goes ut, yang goes in. ven now, Chuck is a equent silent part-er in my work. He ad a tremendously eactive mind to hat was around im—people, places, and deas. His message was, oosen up. Bring joy to peo-le. Raise your head and look the other possibilities.'"



***"We ask a lot of questions that Charles Moore cared about," says Buzz Yudell of the houses he designs with John Ruble. "How do people use spaces, experience them, feel in them, and how do those things come together in habitable dimensions?"***

For his subsequent profes-onal offices, Moore tended o draw his collaborators from he brightest students he aught at Berkeley, Yale, CLA, and the University of exas. Mark Simon, who udied with Moore at Yale, oined his firm in Center-rook, Connecticut, in 1974 nd is now one of its principals. "Charles didn't do houses *for* eople," says Simon, "he did houses *with* people. Therefore ney never seem 'architected.' And in that way he made ouses that were more personal than other architects'. That as the most important lesson I learned from him."

As Moore became a fixture on the international architec-ure circuit, his peripatetic way of life afforded his young asso-iates an uncommon amount of responsibility. Simon andled much of the day-to-day detail on the house he and loore built in 1975 for Simone Swan on the rural North ork of Long Island, New York. "Charles always worked hard listening to his clients, traveling the road of discovery with hem though not pushing," Simon remembers. "Yet he was ever afraid to propose something, and if he was shot down, e saw it as an opportunity to learn more about what the ient wanted. When Simone told him that the first version f the house wasn't Zen enough, Charles, with his love of things Eastern, was able to sympathize completely."

An elongated rectangle with steeply pitched roofs (originally intended for solar collectors that proved too costly), the Simone Swan house, with its adjacent, separate guest quarters, was nicknamed "The Incredible Shrinking House" in the Moore office. Concerned about energy conservation, the owner asked that it be possible to isolate the living room so it didn't have to be heated in winter, when she would come alone for only brief stays. A modest Moore design that has aged handsomely, this house, says Simon, displays Moore's confidence "that even if you had a tight budget, with a little cleverness you could still provide comforts in a small space.

"Charles does reappear to me as if he's Obi-Wan Kenobi in *Star Wars* saying, 'Feel the Force, Luke,'" reports Simon. "It happens when something has been rejected by a client or is found wanting, and I remind myself that he would consider that as an opportunity, not as a problem."

Another Yale protégé with whom Moore maintained a strong creative relationship is Buzz Yudell, partner with John Ruble (a Moore student at UCLA) in the Santa Monica office of Moore Ruble Yudell. "We always worked collaboratively," says Yudell, "and Charles drew people into his sphere of influence who had an affinity for that."

One of Moore Ruble Yudell's most successful efforts was a 1986 house in the Buckhead section of Atlanta for Suzanne and Edward Inman. Her grandparents had built Atlanta's most fabled mansion, Swan House by Philip Shutze, in the 1920s, and the clients wanted their much smaller scheme to embody some of that Italianate grandeur. With his knowledge of architectural history of all periods and the styles of all regions, Moore led his partners through several versions until the superbly evocative final one emerged. With its graceful pavilions interspersed with courtyards and shaded by verandas, the Inman house is an original but appropriate distillation of several familiar southern residential themes.

"There's a whole series of things we keep learning from houses," says Yudell, "such as the relation of scale to space, of social activity to space and how people interact in it. There's a powerful way these things come together in houses. It was extraordinary for someone of Charles's stature never to lose interest in that. And neither will we."

*Charles Moore, with Buzz Yudell and John Ruble (above), partners in the Santa Monica firm Moore Ruble Yudell.*



*Charles Moore's last partner, Arthur Andersson, (with Moore, above) built this small house for himself at the compound in Austin in 1987. Clockwise from top left: Main room with Baroque divider; bedroom and tin-lined bathroom alcove; breezeway ceiling inspired by Amish quilts. Opposite: Antique Irish Georgian doorway.*

LOUIS I. KAHN
Atlas of Rome



# A SECRET CITY GARDEN

*Serge Lesné never met an old stone he didn't like, so when he commissioned this garden he asked for as much stone as plant material: pavements, urns, sculpture. Then he added arrangements of the smooth worn rocks he picks in the nearby Breton countryside*



***Echoing the back garden, a guesthouse courtyard (opposite) is paved with old stones and is centered by a living carpet of baby's tears; on it sits a metal "witch's ball" for protection. Above: The owner says he "decorated the garden like a room with two seating areas." Outdoor furniture is painted the blue that his grandmother always used in her garden.***

BY EMILIE TOLLEY PHOTOGRAPHY BY CHRIS MEAD

**In a small city** in Brittany, France's picturesque province on the northwest coast, the houses that line certain streets keep their gardens to themselves. Serge Lesné, a dentist, owns such a house. His visitors must first pass through several carefully furnished rooms until, through glass doors at the rear, they catch sight of an arresting outdoor view. Lesné's first garden, it was designed and planted by a British-born fellow Breton, landscape architect Timothy Vaughan, in response to the site, the bracing climate, and two requests from the owner. Lesné asked for a garden that would give him pleasure without much work, and he wanted it to incorporate old stones—by the ton.

The first prerequisite was met with a combination of flowers and herbs chosen not only for color and suitability to the climate, but also for ease of care. Dense planting largely prevents a weeding problem, and the flowering trees need trimming only once a year to maintain their shape and size.

Old paving stones form the patio and paths, and smooth oval stones picked up on Lesné's walks share space with formal stone statuary and round granite balls that once topped a mansion's gateposts. Potted box echoes the round forms in a softer medium.

*The kitchen door (opposite) is one of the ways into the garden. Yarrow spills over the path. Right: Just inside that door, you can grab a sun hat on the way outside. Below: Although there are some flowering plants, the garden is largely a green one. The old stone walls were already in place when the garden was installed. In a niche, an urn holds a collection of stones.*









*A narrow path (left) leads through the garden and down some steps to the courtyard of an old washhouse and garage. Lesné has nearly finished converting these structures to a guesthouse. Above: Smooth stones collected on walks and trips are gathered in a stone basin like the eggs of some giant bird.*

# CANDLELIGHT *You don't need a*

*brass to bring that romantic flicker into your*

*inexpensive black iron fixture from IKEA*



*Eucalyptus leaves mimic the dangling cut crystals of a formal 18th-century chandelier. Attach them with lightweight florist's wire. Make sure you allow the branches to fall freely and naturally. Once in place the greens will last at least a week.*

# handelier of Venetian gl s or Dutch ooms. Here, decorated t ree ways, is an at will give you the sam glamour



*Create an elegant Giacometti-style chandelier by wrapping the black iron in crumpled masking tape. Then apply layers of pre-mixed all-purpose gesso until you reach a desired smoothness. We applied four layers, let them dry overnight, then added two more.*

*ather the top edge of 54-inch square of ffeta and secure with rubber band to the p of the chandelier. raple superstructure the fixture and ester fabric as the ttom with a rubber nd. Pleat a six-inch rip of a contrasting ffeta, tuck under the bber band and ake a cuff. Velvet bbon is glued on andle bases.*

BY ELIZABETH MATHEW PHOTOGRAPHS BY PETER ARDITO PRODUCED BY SARAH KALTMAN



# THE SPIRIT OF SAVANNAH

*Pieces of the city's past are captured in a new furniture collection from Hickory White. Here designer Vicente Wolf transports them to the present*

By Jill Kirchner  Photography by Dominique Vorillon  Produced by Sarah Shaw




*A Chippendale-style armchair and casually propped mirror counterbalance a birdcage table in the entry. Candelabra, John Rosselli. Opposite: Unmatched seating makes for a spirited dining room. An upholstered settee, Queen Anne–style chairs, and crisp slipper chairs encircle a double pedestal dining table, all from Hickory White's Savannah collection. Fabrics from Manuel Canovas.*

**How does a contemporary designer** approach furniture intended to recapture the past? Vicente Wolf, who usually likes to play modern against traditional objects, decided to go another route in this classic Savannah house. "I wanted to concentrate on the surroundings in a fresh present-day mode," he says, so instead of juxtaposing pieces from different periods he created an exciting milieu for the 18th- and early-19th-century furniture. He did it partly with color.

The inspiration for the liveliest hue came from Impressionist paintings and Monet's dining room at Giverny, where blue-gray tones are set against a vibrant yellow. That sunny element of surprise—to Wolf, an essential component in any room—now leaps out from window blinds and the interiors of bookcases in the living room. In the bedroom the yellow comes on full force, where it makes you "wake up in the morning and shoot out of bed." Surprise—and energy—also come from black and white photographs by James Hughes,



*A chaise and ottoman share curvy lines (above). Porcelain vases, Wenchow Importing. Right: In the living room, a white Regency-style armchair takes on a Swedish simplicity in contrast with the intricate inlay of mahogany Pembroke table and the scalloped back of the Georgian-style sofa, all from the Savannah collection. Sofa fabric, Bergamo. Armchair fabric, Glant Textiles. Carpet, Stark. Shade fabric, Calico Corners. African figure and Chinese Buddhas, Arts du Monde. Photographs framed by Larson- Juhl.*



books covered starkly in white, strong African carvings.

Hickory White's Savannah collection offered complexities of its own. Over the centuries, a confluence of European, West Indian, and Anglo-American influences have mingled in this coastal Georgia city's venerable homes. In selecting pieces from Savannah's rich heritage to adapt and reproduce, "we wanted to capture the casual sophistication that's expressed in the houses there," notes Randolph Austin, president of Hickory White. "There is such an eclectic mix."

In addition to color, placement is another key component in Wolf's updating scheme. "Giving the room a lot of air introduced an architectural rather than a decorative approach to the interior. I like there to be space for the furniture to breathe." Remembering the artistic inspiration for the color, he adds, "I wanted the result to feel like a sketch, not like a finished work of art."





*A typical Savannahian mix of woods is seen here, the Mercer House tiger maple cheval mirror (above) beside a richly detailed cherry dresser. Right: Softening the grand scale of the mahogany four-poster bed is a seating group. The caned and curved-back library chair is based on one from 1820. Ottoman fabric, Sanderson. Bed linens, Pratesi. A percentage of the furniture collection's sales will benefit the Historic Savannah Foundation's program to restore important old houses.*

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION.



# IN THE COMPANY OF GOOD FRIENDS

*Artist Thomas McKnight and his wife, Renate, join forces with restaurateur James O'Shea to host a holiday party*

By Jane Ellis
Photography by Christopher Baker







**When Thomas McKnight** and his wife, Renate, were renovating their Colonial Revival mansion in Litchfield, Connecticut, their refuge from all the chaos was James O'Shea's nearby West Street Grill. Over good food and laughter, a friendship between the couple and the restaurateur was formed. These days the cooking often takes place in the McKnight kitchen with O'Shea and his partner, Charles Kafferman, joining the McKnights to prepare for parties that the four hold together.

Thomas McKnight's colorful allegorical paintings are widely collected—President and Mrs. Clinton are enthusiastic patrons—and he has for the second year been commissioned by the White House to create its Christmas card. The project always puts the painter in the holiday spirit.

When it comes to setting the mood for entertaining, Renate











*Scenes from a holiday party (opposite, clockwise from top): Thomas and Renate McKnight, center, share a toast with James O'Shea, right, and his partner, Charles Kafferman. Deviled eggs. President and Mrs. Clinton's Christmas card is taken from a Thomas McKnight painting depicting the Blue Room in Christmas dress. Hors d'oeuvres are set on a Biedermeier table. This page, clockwise from left: Orchids and candlelight set a romantic mood in the drawing room. Smoked cod roe pâté; smoked eel with a horseradish crème fraîche; crostini with savory toppings—Stilton with pears, white bean purée with red peppers, shiitake mushrooms, and* anchoïade.

McKnight is in charge. For this party she filled the house with orchids—*dendrobiums*, *oncidiums*, and *phalaenopsis*. Seasonal green came from ivy, olive branches, and silvery stems of ground clover. To dress the tables she drew on brilliantly patterned Italian pottery, Georgian silver, and luxurious old fabrics gathered over years of travel.

The menu is eclectic too: There are Austrian favorites from Renate McKnight's childhood and dishes from O'Shea's West Street Grill and his Grappa Trattoria, also in Litchfield. Flavorful spreads on crostini are perfect party food. Artichoke hearts and pickled beets accompany entrées. For dessert, guests choose among chocolate terrine, banoffi pie, and the fluffy pancake that Renate McKnight whips up at the last minute.

*"You have to have great food to have a great party," says James O'Shea*



















*The buffet feast (opposite, clockwise from top) is spread on a trestle table below Thomas McKnight's painting of Apollo and Daphne in a mythical landscape. Renate McKnight's roasted pork with beer-flavored gravy and shallots braised in red wine. Pickled baby beets. Artichoke hearts braised in olive oil and white wine. This page, clockwise from left: Salmon, roasted under the broiler to crisply char the skin, is served with eggplant- and fennel-stuffed peppers. Halved fresh figs with raspberry glaze. Kaiserschmarren, a kind of pulled-apart pancake, was a favorite of Austria's Emperor Franz Josef; Renate McKnight serves her adaptation with a plum compote. Beneath another McKnight painting, an allegory of the meltemi winds, desserts are set on rich Fortuny silk: a chocolate terrine from the West Street Grill's chef Frederic Faveau in the foreground and Grappa Trattoria's famed toffee-banana banoffi pie, a homely Anglo-Irish dessert from James O'Shea's childhood, on the right.*

FOR THE FOLLOWING MORE DESSERTS, SEE READER INFORMATION

### CROSTINI AND FOUR TOPPINGS

*Recipes from the West Street Grill*

**Extra-virgin olive oil**
**1 Italian or French baguette, sliced diagonally into ½-inch-thick pieces**

Brush a baking sheet with olive oil. Brush both sides of bread slices with olive oil and place on baking sheet in one layer. Bake bread slices in a preheated 375°F oven for 10 minutes, turning them over once during baking. Makes about 4 dozen.

### STILTON WITH ROASTED PEARS

**2 ripe but firm Bartlett pears, peeled, quartered, and cored**
**1 lemon, halved**
**Melted butter**
**½ pound Stilton, or other blue cheese**
**2 tablespoons olive oil**
**2 tablespoons brandy**
**Freshly ground black pepper**
**16 crostini, recipe above**

Cut pear quarters in half lengthwise. Cut ⅛-inch lengthwise through each pear piece leaving the end intact. Fan pieces on a buttered baking sheet. Squeeze lemon over pears and brush lightly with butter. Bake under a preheated broiler until pale brown, about 6 minutes. Remove and let cool.

In a bowl, cream together the Stilton, olive oil, and brandy. Season with pepper to taste.

Spread Stilton paste on crostini and place on a baking sheet. Heat under a preheated broiler for 1 or 2 minutes, or until tops begin to bubble. Remove from oven, top each crostini with a roasted pear section, and place on serving platter. Makes 16.

### ROASTED SHIITAKE MUSHROOMS

**16 medium-sized shiitake mushrooms, wiped clean and stemmed**
**4 cloves garlic, peeled and thinly sliced**
**½ tablespoon fresh winter savory, finely chopped, or ½ teaspoon dried**
**2 sprigs fresh rosemary, or 1 teaspoon dried**
**½ teaspoon kosher salt**
**Freshly ground pepper to taste**
**3 tablespoons extra-virgin olive oil, plus extra for brushing**
**16 crostini, recipe above**

In a bowl, place all ingredients except crostini. Combine well, being careful not to break the mushroom caps. Spread mixture out onto a baking sheet or roasting pan and roast in a preheated 350°F oven for 15 minutes. Remove from oven and place one mushroom cap on top of each crostini. Brush with olive oil before serving. Makes 16.

### WHITE BEAN PURÉE

**5 tablespoons extra-virgin olive oil**
**2 cloves garlic, peeled and finely chopped**
**1 teaspoon finely chopped fresh sage, or ½ teaspoon dried**
**1 tablespoon finely chopped Italian parsley**
**1 teaspoon finely chopped thyme, or ½ teaspoon dried**
**1½ cups cooked white beans**
**Kosher salt**
**Freshly ground black pepper**
**1 teaspoon chili oil**
**Crostini, recipe above**
**Roasted red pepper strips for garnish**

In a pan, warm 2 tablespoons olive oil over medium heat. Add garlic and herbs and infuse for 3 minutes. Add beans and season with salt and pepper to taste. Cover mixture and heat through for 8 to 10 minutes. Remove from heat and transfer to the work bowl of a food processor fitted with a steel blade. Add the remaining olive oil and chili oil and process until mixture is smooth; if mixture is too thick, add a little water.

Spread bean dip on crostini and garnish each with a red pepper strip. Makes about 1½ cups.

### ANCHOÏADE

**1 2-ounce jar anchovy filets packed in olive oil, drained**
**1 ounce tuna packed in oil, drained**
**2 cloves garlic, peeled**
**2 tablespoons extra-virgin olive oil**
**¼ teaspoon *herbs de Provence*, available at specialty food stores**
**1 teaspoon lemon juice**
**1 teaspoon capers, rinsed and drained**
**Crostini, recipe above**

In the work bowl of a food processor fitted with a steel blade, place the anchovies, tuna, garlic, olive oil, and *herbs de Provence*. Process until mixture is smooth. Season with lemon juice to taste. Fold in the capers. Spread anchoïade on top of crostini and place on serving platter. Makes about ½ cup.

### PORK ROASTED IN BEER

*Recipe from Renate McKnight*

**6 pounds boneless pork center loin, well trimmed and rolled by your butcher**
**2 tablespoons safflower oil**
**2 tablespoons coarse sea salt**
**1 tablespoon black whole peppercorn**
**1 tablespoon caraway seeds**
**3 12-ounce bottles light beer such as Corona Extra**
**1 cube vegetable bouillon, crushed**
**2 large sprigs fresh sage, or 3 to 4 large dried leaves**

Rinse off pork with cold water and pat dr with paper towels. Lightly coat pork with o on both sides and place, fatty-side-up, in shallow roasting pan.

In a food processor or blender, coarsel chop the sea salt, black peppercorns, and ca away seeds. Sprinkle ⅔ of the mixture ov the top and exposed sides of the pork. Plac pork on the middle rack of a preheated 450° oven and roast for 15 minutes. Pull roast ou and pour 2 bottles of beer into the bottom o the pan. Add the vegetable bouillon an sage leaves to the pan. Reduce heat to 350° and place roast back in oven for abou 1 hour, or until a meat thermometer rea 155°F. Baste pork frequently, adding mo beer to pan as necessary.

Remove roast from oven and let rest f 15 minutes before carving. Pour gravy fro pan into a serving container. If more gravy desired, add remaining beer or water, seaso with remaining spice mixture and reduce the pan until thickened. Slice roast an place on a serving platter. Serve with h gravy. This recipe can be prepared 2 days i advance and then reheated in a preheate 300°F oven for 45 minutes with occasiona basting. Serves 8 to 10.

### SHALLOTS IN RED WINE

*Recipe from the West Street Grill*

**3 tablespoons olive oil**
**12 medium-sized shallots, peeled and trimmed**
**¾ cup vegetable stock or chicken stoc**
**1 teaspoon sugar**
**1 sprig fresh rosemary**
**Salt and freshly ground white peppe**
**1 cup red wine**
**3 tablespoons butter**

In a sauté pan over medium heat, heat th olive oil. Add the shallots and cook unt golden on all sides, about 15 minutes. Ad the vegetable stock, sugar, and rosemar Season with salt and pepper. Adjust the hea to high and cook until the cooking liquid completely evaporated, about 10 minute Add the wine and reduce until 1 or 2 table spoons remain and the shallots are very ten der, about 5 minutes. Remove from heat, ad butter, and toss. Serves 8 to 10.



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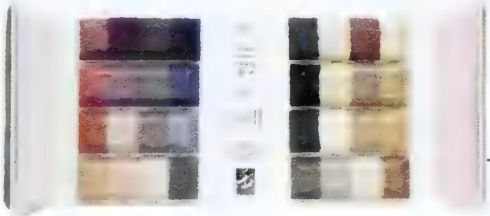
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## ROASTED SALMON WITH A CRISP SKIN

*Recipe from the West Street Grill*

**1 3½- to 4-pound salmon filet, scaled, room temperature**
**Sea salt**
**Freshly ground black pepper**
**Extra-virgin olive oil**
**½ bunch fresh dill, finely chopped**
**4 shallots, peeled and finely diced**
**12 sprigs fresh thyme**
**6 sprigs fresh rosemary**
**½ cup dry Vermouth**

Sprinkle the flesh side of the salmon with salt and pepper and rub with olive oil. In a shallow roasting pan, place dill, shallots, thyme, and rosemary. Place salmon on top of herbs, skin-side-up, and pour Vermouth over bottom of pan. Roast salmon under a preheated broiler, 6 inches from the heat, until the skin has charred and crisped, about 12 to 15 minutes. Remove from heat and transfer to a serving platter. Slice salmon into strips and serve with citrus sauce. Serves 8 to 10.

## CITRUS SAUCE

*Recipe from the West Street Grill*

**Juice of 6 oranges**
**Juice of 2 lemons**
**Juice of 2 limes**
**Salt and freshly ground black pepper**

In a pot, place juices and reduce by half over medium-high heat. Season with salt and pepper to taste. Serve with salmon. Makes about 1½ cups.

## QUICK PICKLED BEETS

*Recipe from the West Street Grill*

**4 bunches baby beets**
**10 fresh lemon verbena leaves, or ½ lemon, thinly sliced**
**1 tablespoon pickling spices**
**1 12-ounce bottle Japanese sweet rice wine vinegar**

In a pot, place beets with enough cold water to cover. Bring to a boil and cook until beets are tender when pierced with a fork, about 35 minutes. Remove from heat, drain, and peel beets. Place beets in a nonreactive container, add the lemon verbena leaves, and set aside.

In a pot, place pickling spices and rice wine vinegar and bring to a boil. Remove from heat and pour over beets. Cover in plastic wrap, refrigerate and allow to pickle no longer than 24 hours. Drain before serving. Serves 8 to 10.

## CHOCOLATE TERRINE

*Recipe from chef Frederic Faveau of the West Street Grill*

**¼ cup unsalted butter**
**½ cup sugar**
**¾ cup hot coffee**
**18 ounces shaved bittersweet chocolate**
**8 eggs, separated**
**¼ cup Dutch process cocoa, plus extra for garnish**

In a saucepan, place the butter, ¼ cup sugar, and ¼ cup coffee and bring to a boil. Remove from heat and set aside.

In a food processor fitted with a steel blade, lightly process the chocolate, egg yolks, and cocoa. With the food processor running, add the hot butter mixture in a slow stream. Add enough of the remaining hot coffee until the mixture is completely smooth and shiny. Transfer mixture to a large stainless-steel bowl and set aside in a warm place.

In a bowl, beat the egg whites with the remaining sugar until stiff peaks form. Fold ⅓ of the beaten egg whites into the chocolate mixture. Carefully fold in the remaining beaten egg whites.

Line a V-shaped mold or a standard 9-by-5-inch loaf pan with plastic wrap. Spread the mixture into the lined mold or pan and cover the top with plastic wrap. Refrigerate for several hours or overnight.

To serve: Remove terrine from refrigerator and remove the plastic wrap from the top. Unmold onto a serving platter and remove plastic wrap from sides. Dust the entire terrine with cocoa. Serves 8 to 10.

## BANOFFI PIE

*Recipe from Grappa, Litchfield, CT*

***For crust:***
**4½ ounces chocolate wafer cookies**
**½ cup pecans**
**7 tablespoons unsalted butter, melted**
***For filling:***
**1 14-ounce can sweetened condensed milk**
**3 medium-sized ripe bananas, peeled**
**1½ cups heavy cream**
**Dutch process cocoa**
**Bittersweet chocolate shavings**

Prepare crust: In a food processor fitted with a steel blade, process the cookies and pecans into fine crumbs. Transfer crumbs to a bowl and stir in the melted butter. Press the mixture into the bottom of a 9-inch fluted tart pan with a removable bottom or springform pan. Refrigerate for at least 2 hours.

Prepare toffee filling: In a large pot, place the unopened can of condensed milk. Add cold water to cover and bring water to a rolling boil. Continue to boil at high for 5 hours, adding more water as necessary. This caramelizing process can be done several days ahead and refrigerated until ready to use.

To assemble pie: Remove crust from refrigerator. Open the can of cooked condensed milk and spread the entire contents over the bottom of the crust. Slice the bananas into thin slices and place in a circular pattern on top of the toffee filling.

In a bowl, whip the cream into stiff peaks. Cover bananas with whipped cream and smooth edges and top of pie with a spatula. Refrigerate for several hours. When ready to serve, remove sides of pan and place pie on a serving platter. Dust top with cocoa powder and chocolate shavings. Serves 8 to 10.

## KAISERSCHMARREN

*Recipe adapted by Renate McKnight from an old Austrian recipe favored by the Emperor Franz Joseph*

**1 cup dried cherries**
**½ cup Kirschwasser**
**2 cups confectioners' sugar, plus extra for garnish**
**1¼ cups all-purpose flour**
**½ teaspoon salt**
**1¼ cups milk**
**8 large eggs, separated**
**½ cup safflower oil or unsalted butter**

In a small saucepan, place cherries and Kirschwasser and bring to a boil. Remove from heat and let sit for at least 20 minutes or overnight.

In a bowl, place the confectioners' sugar, flour, salt, milk, and egg yolks and combine well to form a loose batter. Drain the cherries and add them to the batter. The recipe can be prepared to this point several hours ahead of time and refrigerated.

When ready to serve beat the egg whites in a bowl until stiff peaks form. In three parts, fold the beaten whites into the batter, being careful not to overmix.

Heat a 12-inch nonstick pan with ¼ cup oil or butter over medium heat. Pour half the batter into pan and let it brown slowly, about 7 minutes. With a spatula cut into quarters and flip each section over to slowly brown the other side. The pancake is done when it is moist and fluffy on the inside and brown but not crusty on the outside. With two forks, gently tear pancake into pieces and place in a decorative bowl or platter. Repeat entire process with remaining oil or butter and batter. Sprinkle confectioners' sugar over top before serving. Serves 8 to 10. ■

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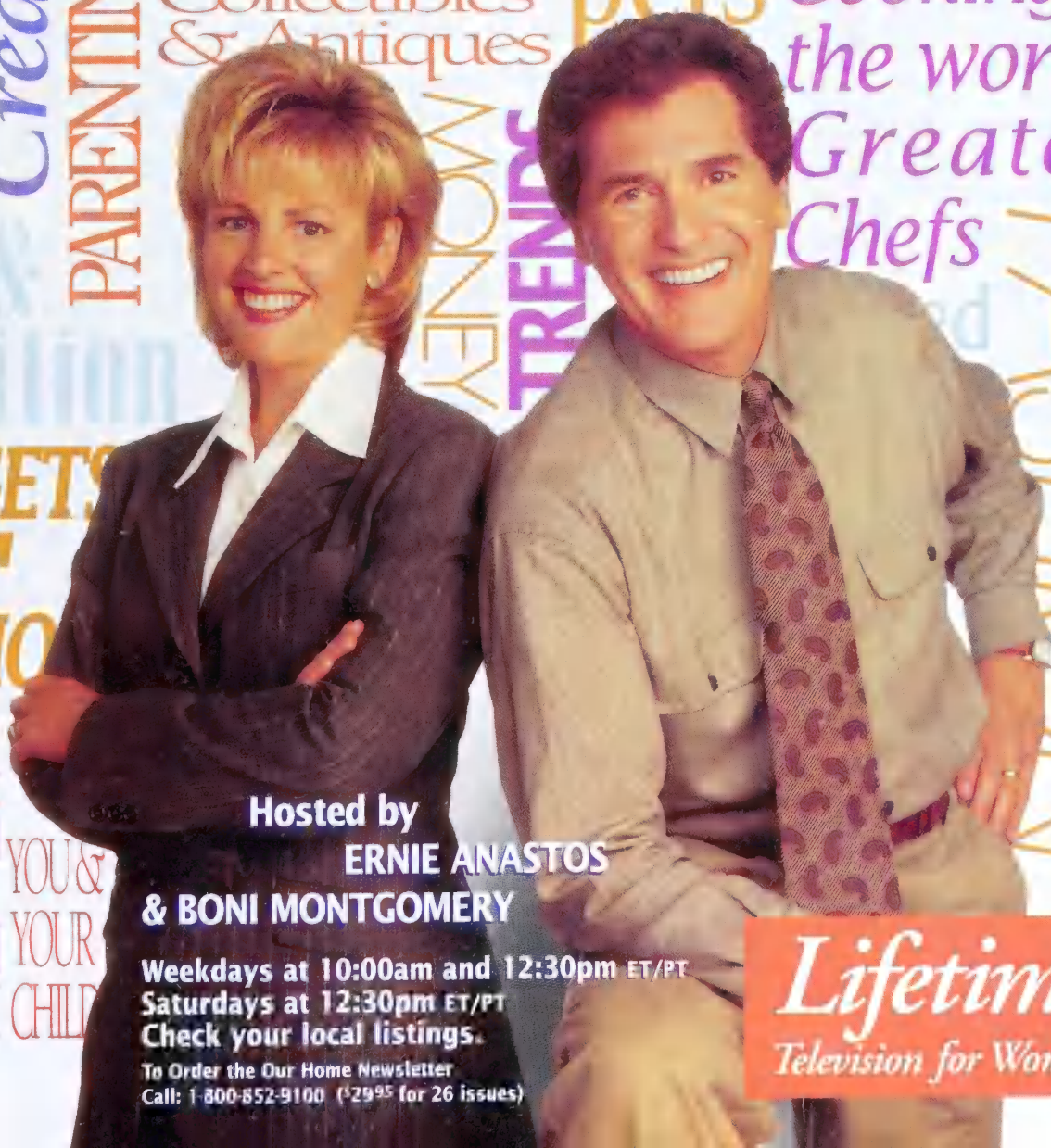
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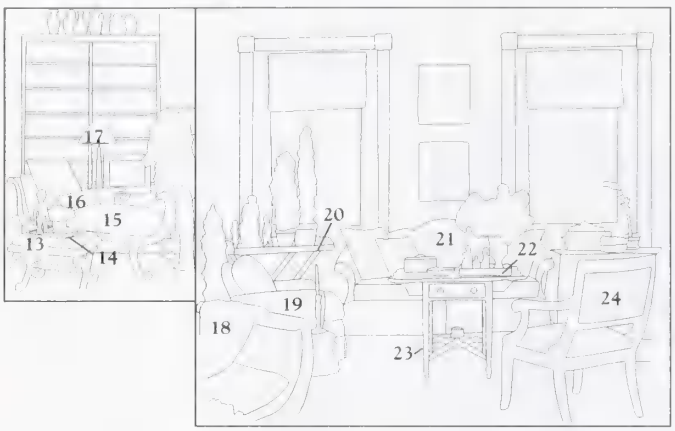
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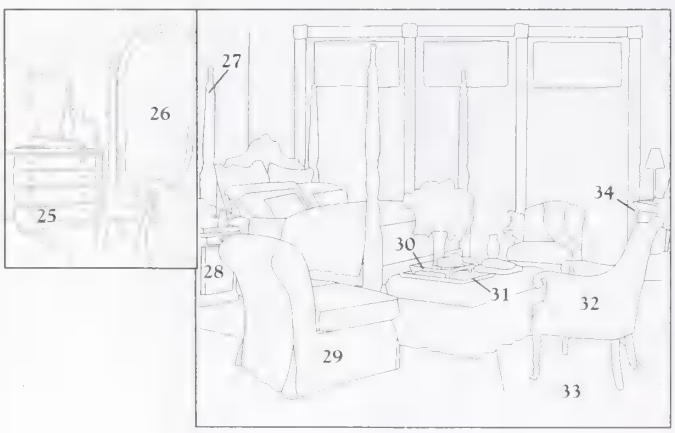
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## THE SPIRIT OF SAVANNAH

**Pages 94 to 99**

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2. Bull Street settee, Hickory White—$2,816
3. Yellow fabric for pillows, Calico Corners (per yd.)—$8
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ALL ITEMS NOT MENTIONED ARE FROM OWNER'S PRIVATE COLLECTION.

**STYLE BEAT** *Page 20:* 1. **Dax garden seat,** shown in Calder red, $1,075—Mike Reid eeks (M), at J. Lambeth Showroom (T), 300 D St., Washington, DC 20024; 202-646-1774. **Ansley sofa,** in union cloth by Decorators Walk, $3,690 (COM)—John D. Oetgen for ecorators Walk (M,T), 979 Third Ave., New York 10022; 516-249-9585. 3. **Candle shades,** addin collection, $36/ea.—Charlotte Smith Lampshades (M), through Edward Russell ecorative Accessories (T), 4 Broadway, Valhalla, NY 10595; 914-946-5703. 4. **Custom ndow shades**—HunterDouglas (M), 2 Park Way & Rte. 17 So., Upper Saddle River, NJ 458; 800-937-STYLE. 5. **Footstool,** #131-01, #130, fabric #1390-14, contrasting blue welt #1390-, $455—Pearson Co. (M), PO Box 2838, High Point, NC 27282; 910-882-8135. 6. **Cashmere lows,** 16", $100; 22", $132—Archipelago (M), 525 Broadway, 8 fl., New York 10012; 212-334-60. 7. **Oak-leaf sconce,** by Catherine Purves, $170/ea.—Divine Lights (M), through Rudd & ssociates (M), 1321 Michigan Ave., Cincinnati, OH 45208; 513-533-9322. 8. **Baldwin slipper air,** #15-493, $1,316—Mike Moore Portfolio (M), through Beverly Furniture Manufacturing 1); showrooms: 310-695-5721.

*ge 22:* 1. **Champêtre** by Inès de la Fressange, $300/pr.—Toulemonde Bochart (T), PO Box 63, GCT, New York 10163; 212-489-1393; fax: 203-256-0366. 2. **Michael Rainsford rug,** ,200—Christopher Farr Handmade Rugs (R,T), 115 Regents Park Rd., Primrose Hill, ndon NW18UR; 011-44-171-916-7690. 3. **Interlace,** 1959 by Anni Albers, $6,000–3,000—Jack Lenor Larsen (T), 232 E. 59 St., New York 10022; 212-674-3993. 4. **Zanzibar,** ,200, $98/sq. ft. (custom)—Christine Van der Hurd, 120 Wooster St., 5 fl., New York 10012; 2-343-9070. 5. **Rug** by Paola Lenti, from $450–$2,300—Disegni (T), 1510 Eddy St., #PH3E, n Francisco, CA 94115; 800-484-7226, ext. 2303. 6. **Arkad** rug, $1,050, $30/sq. ft. ustom)—Simplii Skandii, 743 Alexander Rd., #15, Princeton, NJ 08540; 800-929-7226. 7. **aze rug,** $1,750—Madeleine Edwards, Fowle Green Farm, Commondale, Whitby, North rkshire, Yo212HN, England; 011-44-1287-660210. 8. **Hallo Metok** design, $6,480—Odegard 1,T), 200 Lexington Ave., Ste. 1206, New York 10016; 212-545-0069.

**IN TOP FORM** **Basse Terre sofa,** #BS-S-1, slipcovered, $5,210 (COM); **Pirogue bench,** -BN-1, $3,950; **Gabonite armoire,** #GB-1, $10,720; **Pygmee end table,** PG-ET-1; **Pygmee destal,** PG-PD-1, $2,024/ea.; **Outremer chaise,** $2,924; **Estuaire bed,** #EST-QB-F, for mat-ss only, $8,900—by Christian Liaigre for Holly Hunt (T), Holly Hunt Ltd., 979 Third Ave., e. 602, New York 10022; 212-755-6555; HXVIII, 1844 Merchandise Mart, Chicago, IL 60654; 2-644-1844; Kneedler-Fauchere, 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1313; olly Hunt Ltd., 275 Market St., Minneapolis, MD 55405; 612-332-1900.

**MICROCLIMATE** **Farm Wholesale/Corrugated PLAS-TECH Inc.,** 2396 Perkins St. E, Salem, Oregon 97303; 800-825-1925. **Gardener's Supply,** 128 Intervale Rd., Burlington, T 05401; 802-660-4622. **Griffin Greenhouse & Supplies,** 1619 Main St., Tewksbury, MA 876; 508-851-4346. **Janco Greenhouses & Glass Structures,** J.A. Nearing Co., Dept H-592, 90 Davis Ave., Laurel, MD 20723; 301-498-5700 or 800-323-6933. **Santa Barbara Green-ouse,** 1115-J Ave., Asco H, Camarillo, CA 93010; 800-544-5276. **Sunglo Solar Greenhouses,** 41-2 Ave. of the Americas West, Dept. H, Seattle, WA 98199; 206-284-8900. **Under Glass,** arket St., Industrial Park, Wappingers Falls, NY 12590; 914-298-0645.

**DRESSING FOR THE BALL** *Pages 50 to 57: Living room:* **Chair fabric** (under mirror), assimiliano, #32281/1—Clarence House (T), 211 E. 58 St., New York 10022; 212-752-2890. **naise fabric,** Vicenza, #4082-1—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-3-4488. **Taffeta curtains**—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-88. *Dining room:* **Tablecloth and napkins**—Frette (R), 799 Madison Ave., New York 10021; 2-988-5221. **Wallpaper,** Coronata—Osborne & Little (T), 979 Third Ave., New York 10022; 2-751-3333. **Chair slipcovers,** Kipling, #8117—Cowtan & Tout, see above. **Underneath,** stine, #60975.01, silk plaid—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-8-7878. *Living room:* **Piano,** Model l—Steinway (R), 109 W. 57 St., New York 10019; 212-6-1100. *Hallway:* **Wallpaper,** Oak Garland Stripe, #zz95005—Christopher Hyland (T), 979 nird Ave., New York 10022; 212-688-6121. **Chair fabric,** Safari Club, #32840/4; curtains—arence House, see above. **Stair carpet**—Stark Carpet (T), 979 Third Ave., New York 10022; 2-752-9000. **Console tabletop,** silk taffeta—Scalamandré, see above. *Girls' bedroom:* **Star eets,** #5710B, twin set, $1,310; **bed hanging, table covers and shades,** by MaryAnne cGowan—D. Porthault (R,T), 18 E. 69 St., New York 10021; 212-688-1661. *Guest bedroom:* **allpaper,** Bermuda Coral, #11000, border, Ann, #530—Cowtan & Tout, see above. *Master droom:* **Curtains,** Bellini Stripe, #103221—Cowtan & Tout, see above. **Carpet,** Cypress—osecore Carpets (T), 979 Third Ave., New York 10022; 212-421-7272.

**PAINTERLY PRESENCE** *Pages 58 to 61: Designer:* **Chuck Fischer,** 32 Union Square st, #1101, New York 10003; 212-529-4953. **Fabrics and wallcoverings**—Hinson and Co. (T), 9 Third Ave., New York 10022; 212-688-5538. **Slipcover** on sofa (COM)—David Haag (T), 4 Horatio St., New York 10014; 212-741-8557.

**TWIN BACHELOR FLATS** *Pages 62 to 65: Store:* **Christian Liaigre,** 61 rue de Varenne, 007 Paris, France; 011-33-1-47-53-78-76. In the U.S., through Holly Hunt, see "In Top Form" ove. *Designer:* **Liaigre Design Co.,** 122 rue de Grenelle, Paris, France 75007; 011-331-4556-42. *Stylist:* India Mahdavi. *Living room:* **Bousse sofa; club armchairs; oak shelves; Alier nps; side table**—Christian Liaigre, see above. **Cocktail table**—Eric Schmitt. **Sculpture**—xel Cassel. *Dining room:* **Sconces**—Pierre Chareau. **Plaster lamp shades**—Eric Schmitt. **nen curtains; dining table; stall chair**—Christian Liaigre, see above. *Bedroom:* **Acier lamps; dside table**—Christian Liaigre, see above. *Mantel:* **Sud stools; Acier lamps; Pirogue table**—ristian Liaigre, see above. *Staircase:* **Sculpture**—Axel Cassel.

**FANTASY ROOMS** *Pages 66 and 67:* **Kips Bay Boys & Girls Club Decorator Showhouse 995.** *Designer:* **Thomas Britt Inc.,** 136 E. 57 St., Ste. 701, New York 10022; 212-752-9870. **enetian chandelier**—Maison Gerard (R,T); 212-674-7611. **Love seats** (COM)—Henry Chan pholstery (T); 212-689-1845. **Fabric**—Brunschwig & Fils (T); 212-838-7878. **Sunburst mir-rs**—Mrs. MacDougall (T); 212-688-7754. **Candlesticks**—Christopher Norman Inc. (T); 212-644-4100. **Porcelains**—China Importing (M); 212-995-0800. **Floor**—Anthony Design Floors; 212-302-5424. **Curtain fabrication**—Ray Murray Inc. (T); 212-477-2121. **Guéridon tables**—Bernd Goeckler Antiques (R); 212-777-8209. **Italian console; parrot painting**—George Subkoff Antiques (R,T); 203-227-3515. **Clocks; torchères; Bavarian mirrors**—Schlesch/Garza Ltd. (R,T); 212-838-3923. **Painter**—Zsikla Painting & Wallcovering; 212-645-7242.

*Page 68:* **Kips Bay Boys & Girls Club Decorator Showhouse 1995.** *Designer:* **Chuck Fischer,** 32 Union Square E. #1101, New York 10003; 212-529-4953. Paul Francis Schmitt fabrics on **table cover, chair, table skirt,** Jardin, Paris blue, Prince sisal—Christopher Norman Inc. (T); 212-644-4100. **Slipcover** on chair; **dressing table cover** (COM)—David Haag (T); 212-741-8557. **Kiosk paper; Wilma decorative ball/chain, tassel and ball fringe**—Thomas Donahue Studio (T); 212-727-0410. **Zebra-painted carpet,** custom, $3,400—Patterson, Flynn, and Martin (T); 212-688-7700. **X Bench**—William Lipton Ltd., (R,T); 212-751-8131. **Candlestick lamps**—Nicholas Pentecost; 212-750-1915. **Hand-painted wallpaper**—installed by John Nalewaja; 212-496-6135. **Woodworking**—Jeff Mills; 212-431-5292. **Table Accessories**—More & More (R); 212-580-8404. **Metal spike plant,** $4,200; **tole lanterns; stone ball**—Treillage (R); 212-535-2288. **Sepia scenic paper on walls; wooden valances; painted terrace backdrop and floor; 22K gold-leaf decoration on mirror; dressing table; chair**—Chuck Fischer Studio, see above.

*Page 68:* **Los Altos Hills Show House.** *Designer:* **Samantha Cole.** *Furnishings:* Samantha Cole Interiors, 1436 Burlingame Ave., Burlingame, CA 94010; 415-344-5400. **Hand-painted vines**—Richard Pirman Studio; 415-822-5818. **Wall glazing**—Surface Design, Asa Pritchet; 415-431-2556. *Pages 70 and 71:* **Rogers Memorial Showhouse.** *Designers:* **DeBare Saunders and Ronald Mayne,** Stingray Hornsby Antiques and Interior Design, 59 E. 78 St., New York 10021; 212-988-5211. **Camel tables; Mother-of-pearl inlaid bench; gilt iron stools**—Newel Art Galleries (R), 425 E. 53 St., New York 10022; 212-758-1970. **Fountain**—Cragmoor Antiques (R); 914-753-5025. **Fabric on bench,** Strong, #4—Kravet Fabric (T); 212-421-6363. **Baseboard tile,** #WG MA 4430—Country Floors (R,T); 212-627-8300. **Sisal**—Rosecore Carpet (T); 212-421-7272.

**72 POETIC PERMUTATIONS** *Pages 72 to 79: Designer:* **Victoria Hagan Interiors,** 654 Madison Ave., Ste. 2201, New York 10021; 212-888-1178. *Dining room:* **Chandelier,** $3,620; **table,** Roman garden pedestal, $3,980—Niermann Weeks for John Rosselli (R), 523 E. 73 St., New York 10021; 212-772-2137. **Fabric on settee**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. *Living room:* **Draperies,** custom for all upholstery—Martin Albert Interiors (M), 9 E. 19 St., New York 10003; 212-673-8000. **Photo** by Don Freeman—Elga Wimmer (R), 560 Broadway, New York; 212-274-0274. **Seagrass carpet**—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Spanish chairs; miniature chair**—Yew Tree House Antiques (R), 450 E. 78 St., New York 10021; 212-249-6612. *Bedroom:* **Bed,** custom—Morgik Co., Inc. (M), 20 W. 22 St., New York 10010; 212-463-0304. **Stool,** custom— Michael Graves, Architect, 341 Nassau St., Princeton, NJ 08540; 609-924-6409. **Bedding,** Calvin Klein Home—Calvin Klein (R), 654 Madison Ave., New York 10022; 212-292-9000.

**80 THE HEART OF ARCHITECTURE** *Page 80 to 87: Architecture firms:* **Centerbrook Architects,** PO Box 955, Essex, CT 06426; 203-767-0175. **Moore Andersson Architects,** 2102 Quarry Rd., Austin, TX 78703; 512-476-5780. **Moore Ruble Yudell,** 933 Pico Blvd., Santa Monica, CA 90405; 310-450-1400. **William Turnbull Associates,** Pier 10, The Embarcadero, San Francisco, CA 94111; 415-986-3642.

**92 CANDLELIGHT** *Page 92 and 93:* **Chandeliers,** $99—IKEA (R); East Coast: 412-747-0440; West Coast: 818-912-1119. **Fabric,** taffeta, from $22/yd.—B&J Fabric (R), 263 W. 40 St., New York 10018; 212-354-8150. **Ribbon,** velvet—M&J Trimmings (R), 1008 Ave. of the Americas, New York 10018; 212-391-9072. **Liquitex gesso,** $19.95/qt.—Lee's Art (R), 220 W. 57 St., New York 10019; 212-247-0110.

**94 THE SPIRIT OF SAVANNAH** *Pages 94 to 99: Designer:* **Vicente Wolf,** Vicente Wolf and Associates, 333 W. 39 St., New York 10018; 212-465-0590. Hickory White Savannah Collection, Hickory White (M), PO Box 1600, High Point, NC 27261; 910-885-1200. *Dining room:* **Fabric on settee,** #4402/063 Ondine II Atlantique, $79/yd.; **fabric for yellow pillows**—Calico Corners (R); 800-777-9933. **Fabric on armchairs,** #4331/098; **fabric on slipper chair,** #4201/063—Manuel Canovas, Inc. (T), 979 Third Ave., New York 10022; 212-752-9588. **Vases in alcove**—Wenchow Importing (T), 48 E. 12 St., New York 10003; 212-477-1564. *Entrance Hall:* **Crystal candelabra,** $6,000—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. **Wall paint,** #1584, Benjamin Moore. *Living room:* **Fabric on chaise,** #4402/063—Manuel Canovas, see above. **Fabric on ottoman,** #115-234—Jim Thompson/Zimmer & Rohde (T), 979 Third Ave., New York, 10022; 212-758-5357; 800-262-0336. **Vases**—Wenchow Imports, see above. **White lidded jar,** $350—David Seidenberg, Inc. Fine Antiques (R,T), 836 Broadway, New York 10003; 212-260-2810. **Yellow fabric** for roman blinds, Brandywine Chintz—Calico Corners, see above. **Fabric on sofa,** Sahco Hesslein Collection, Lana, color: #11090, 100% wool—Bergamo (T); 718-392-5000. **White fabric** on sofa throw pillows, #4331/098—Manuel Canovas, see above. **Fabric on armchair,** #3920/04—Glant Textiles (T), PO Box 84228, Seattle, WA 98124; 206-725-4444. **Crystal vase on table,** #794.415—Baccarat (T), 41 Madison Ave., New York 10010; 212-251-0200. **Carved figures,** $2,500–$8,000/ea.; **wooden box**—Arts du Monde (R,T), 154 Spring St., New York 10012; 212-226-3702. **Alison Berger bottles,** $2,095; **blue & white bowl,** $85—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100. **White carpet,** Woolens/ Trends #C9—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. *Bedroom:* **Ottoman,** #223T, $1,035 (COM)—Hickory White, upholstery collection. **Roman shades,** Nimo, #3913820, $63.75/yd.—by Zimmer & Rohde (M,T) at Jim Thompson/Zimmer & Rohde, see above. **Fabric on ottoman,** Beaufort, #BL6372/2—Sanderson (T), 285 Grand Ave., 3 Patriot Centre, Englewood, NJ 07631; 201-894-8400. **Fabric on striped chairs,** Garden Party Stripe, Lake, $49/yd.—Glant Textiles, see above. **Fabric ties on striped chairs,** #4402/063; **fabric on cane-back chair,** #4331/098—Manuel Canovas, Inc., see above. **Comforter; coverlet; linens**—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315. **White vase,** #1100869, $295—Royal Copenhagen (M), 27 Holland Ave., White Plains, NY 10603; 800-431-1992. **Wall paint,** #327—Benjamin Moore. **Upholstery**—Monte Coleman, 49 E. 10 St., New York 10003; 212-995-2649.

**100 IN THE COMPANY OF GOOD FRIENDS** *Pages 100 to 103:* **West Street Grill,** 43 West St., Litchfield, CT 06759; 860-567-3885. Grappa Trattoria, 26 Commons Dr., Litchfield, CT 06759; 860-567-1616. **Thomas McKnight's artwork publishers**—Chalk & Vermilion (R), 200 Greenwich Ave., Greenwich, CT 06830; 203-869-9500. **Smoked eel,** $18/lb.; **smoked cod roe,** $22.60/lb.—Petrossian Boutique (R,MO), 182 W. 58 St., New York 10019; 212-245-2217. **Orchids**—Venamy Orchids (R,MO), Rte. 22, Brewster, NY 10509; 800-362-3612.

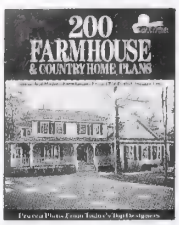
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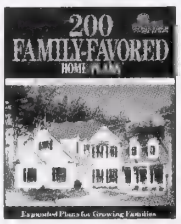

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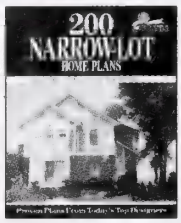

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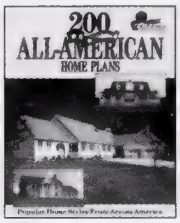

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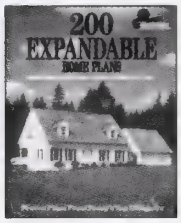

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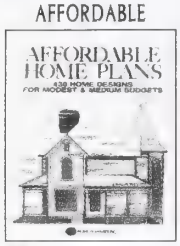
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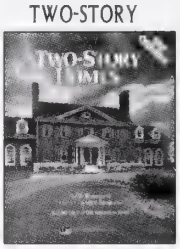

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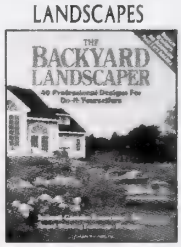

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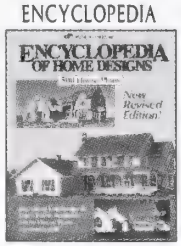
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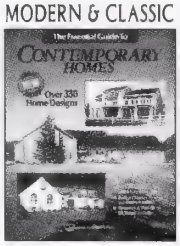
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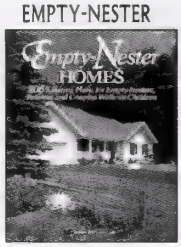

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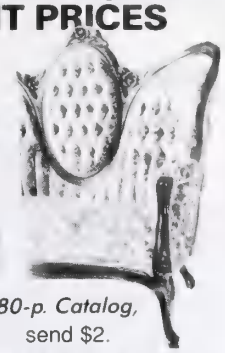
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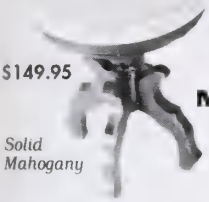
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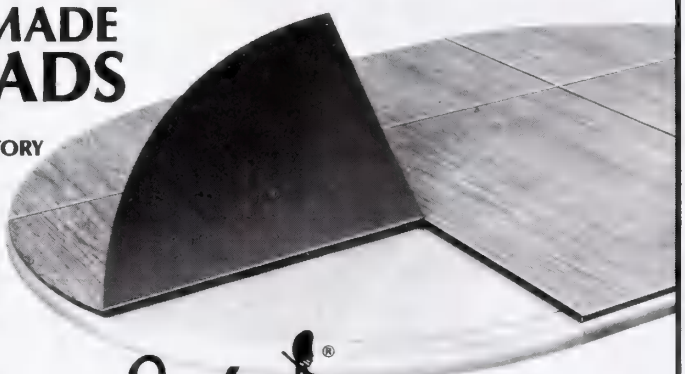
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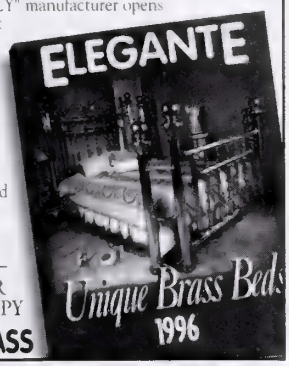
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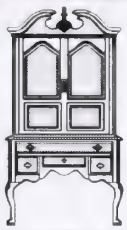
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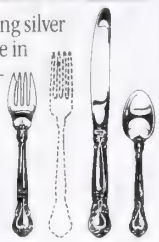
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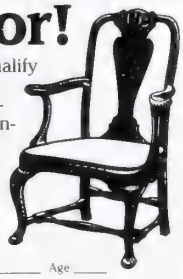


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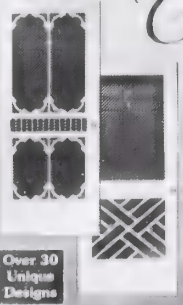
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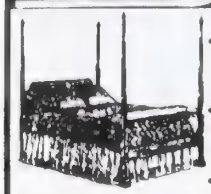
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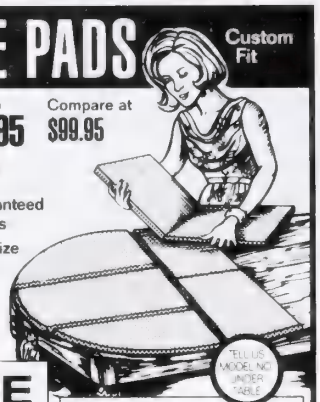
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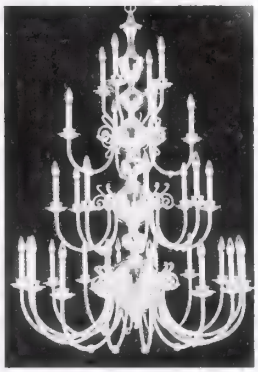
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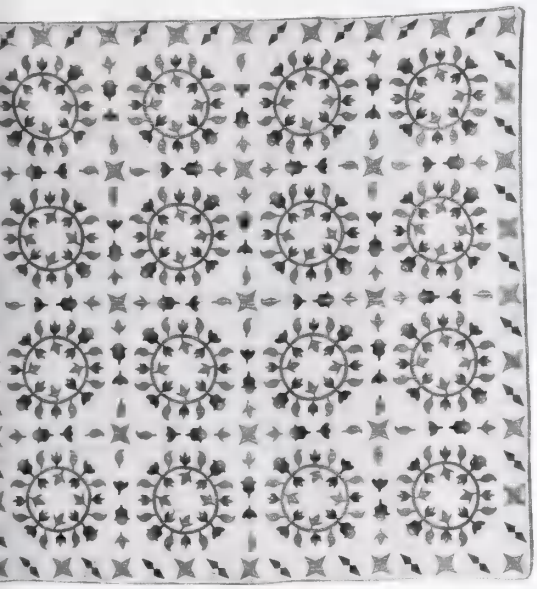
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# "TRY SOME OCHER, MOM"

By Dee Hardie

**Thornhill has** never looked better. Last spring the exterior was painted by a crew of young men who really cared about our old farmhouse, cared about me, and even cared about the spiders they met on the roof, carefully guiding them to safety. These were city boys who told me they felt they were on a nature preserve, and little wonder, for squirrels, chipmunks, rabbits, even foxes, wandered by as if to inspect their work.

These were men of many interests as well as many jobs. Ray, who wore a straw hat and reminded me of Van Gogh in one of his self-portraits, is also a blues singer and surrealist artist. Mark creates movie sets. Richard is a jazz drummer and cartoonist. Ken is a sculptor, while Hoai, a handsome blend of Vietnamese and Irish, plays the guitar. Unfortunately, I didn't get to see or hear any of their other artistic efforts, but the sound of their trucks first thing in the morning was music to our ears. Just having them here, doing such a good job after the cruel winter of 1994 had turned Thornhill's clapboards into a mass of peeling paint, was a treat.

After days of sanding to prepare the surface, a time of indecision came. The crew chief Gil and I couldn't seem to match the beige that had covered Thornhill before the weather attacked. When we first moved here forty years ago, we had chosen white because Tom had grown up in a white house and didn't realize that they came in other colors. After a few years I decided I wanted beige on the wood part to blend with the fieldstone back half. Our local painter thought I was crazy.

"Houses aren't painted beige, or whatever you call that color," he complained. "A country house should be white or gray, or yellow if you really want to stand out." But I was determined, and our house became beige for the next 35 years. I hope that man is eating his words because these days at our local hardware store you can find such popular premixed outdoor paints as Coffee Cream, Honey Beige, Autumn Wheat, and on and on. I know because I brought home countless color chips trying to duplicate our earlier hue, one I call Fieldstone Beige.

*Agonizing over the right shade of beige for Thornhill was not the joke it sounds like. The painting crew was delightful, but I was shuffling endlessly through color chips until our artist daughter gave me the formula for success*

I kept wishing our younger daughter, Beth, who lives in Vermont, were here to help me. Even as a four-year-old child she was a color connoisseur. While her peers called red red, or blue blue, Beth, when we pointed to something white, would say, "That's the color of chalk." Yellow was "like the sun," and pink was "Tuffy's nose." She was right: That was the color of our Saint Bernard's nose. We figured Beth might someday be an artist or a color expert, and actually she is now a successful graphics designer. When I called to consult her, she said, "Try some ocher, Mom, but soften it with white." That is what we did, and we finally concocted a beige that pleased me.

Then the crew decided that we should change the color of the doors, which had been barn red for years. Because I had grown so fond of these fellows I listened attentively. Rose was one suggestion, teal blue another, even black was mentioned.

I didn't want any of these colors—obviously I don't like change—but I didn't want to hurt their feelings and went back for more chips, in shades of red. I returned with one called Kiss and Tell, another called Salsa. The boys gave in and decided that barn red, easily mixed, or Hardie Red as they renamed it, was the way the doors should be.

A few weeks after the job was finished we invited Gil, his crew, and their families for a Sunday afternoon party. We just didn't want to say good-bye. We sat on the lawn and talked and admired our newly painted Thornhill. All those dear city boys told us how much they missed the peace of the country.

Ray really made my day by saying, "This was more than a paint job. It was working on something that has a real essence. You couldn't help but get the feel of the place." I blushed barn red, said thank-you, and gave him a big hug. ■


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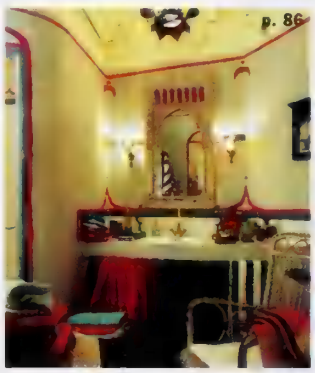
# CONTENTS

**ON THE COVER** Decorator Laura Bohn, who with her contractor husband, Richard Fiore, owns and is continually refining this old Bucks County farmhouse, could have had her pick of dining chair sets. She chose unmatched seating instead, saying, "People are different, why shouldn't their chairs be? Habitual guests always gravitate to their favorites." See page 50. Photograph by Jeff McNamara.


**49** GETAWAYS LARGE AND SMALL
The editor's page

**50** DANCING IN THE BARN
Country simplicity as interpreted by a sophisticate
By Christine Pittel

**58** SNOWBIRDS OF A FEATHER
In the Bahamas: one floor plan, two different schemes
By Stephen Drucker





**68** PAINT LIKE A PRO
Ralph Lauren's new paint collection takes the guesswork out of choosing colors and helps the do-it-yourselfer with decorator finishes
By Rhoda Jaffin Murphy

**72** COMPOUND INTERESTS
In California, eleven longtime friends create a shared residence where they can grow old gracefully. By Martin Filler






**78** THE BEST GARDEN SHOWS
Where to savor the newest plans and plantings on both sides of the Atlantic. By Hatsy Shields and Christopher Petkanas

**86** TEN GREAT BATHROOMS
An idea-packed portfolio. By Carol Prisant






**94** HEART OF TEXAS
On his family's ranch, a native son builds himself a group of small vernacular structures
By Elizabeth H. Hunter

**100** FASHION STAR'S HOME STYLE
Linda Allard spends weekends in her Connecticut kitchen, cooking good food for family and friends. By Jane Ellis

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p. 27


**15** THOUGHTS OF HOME
The House of Anna and Tomas. By Michael Milton

**24** STYLE BEAT
Noteworthy new designs. The best table lamps—simple and sculptural




p. 30


**30** NEWS
A new source for Federal-style furnishings. Spanish American art from a new perspective. Reviving clay pot cooking. Re-elming America's Main Streets

**32** DECORATIVE ARTS
Luminaries of the design and social worlds were out in force at the recent auction of Sister Parish's personal property
By Christopher Petkanas




p. 40


**36** IN THE GARDEN
HB's contributing garden editor created a nursery to hold his 200-plus plants while he designs permanent beds for them
By Ken Druse




p. 42




**40** GALLERY TALK
Frank Israel designs the brilliant installation of a retrospective of his architectural work. By Martin Filler

**42** DESIGN WATCH
New communities across the country are building on the strengths of traditional small towns
By William Bryant Logan



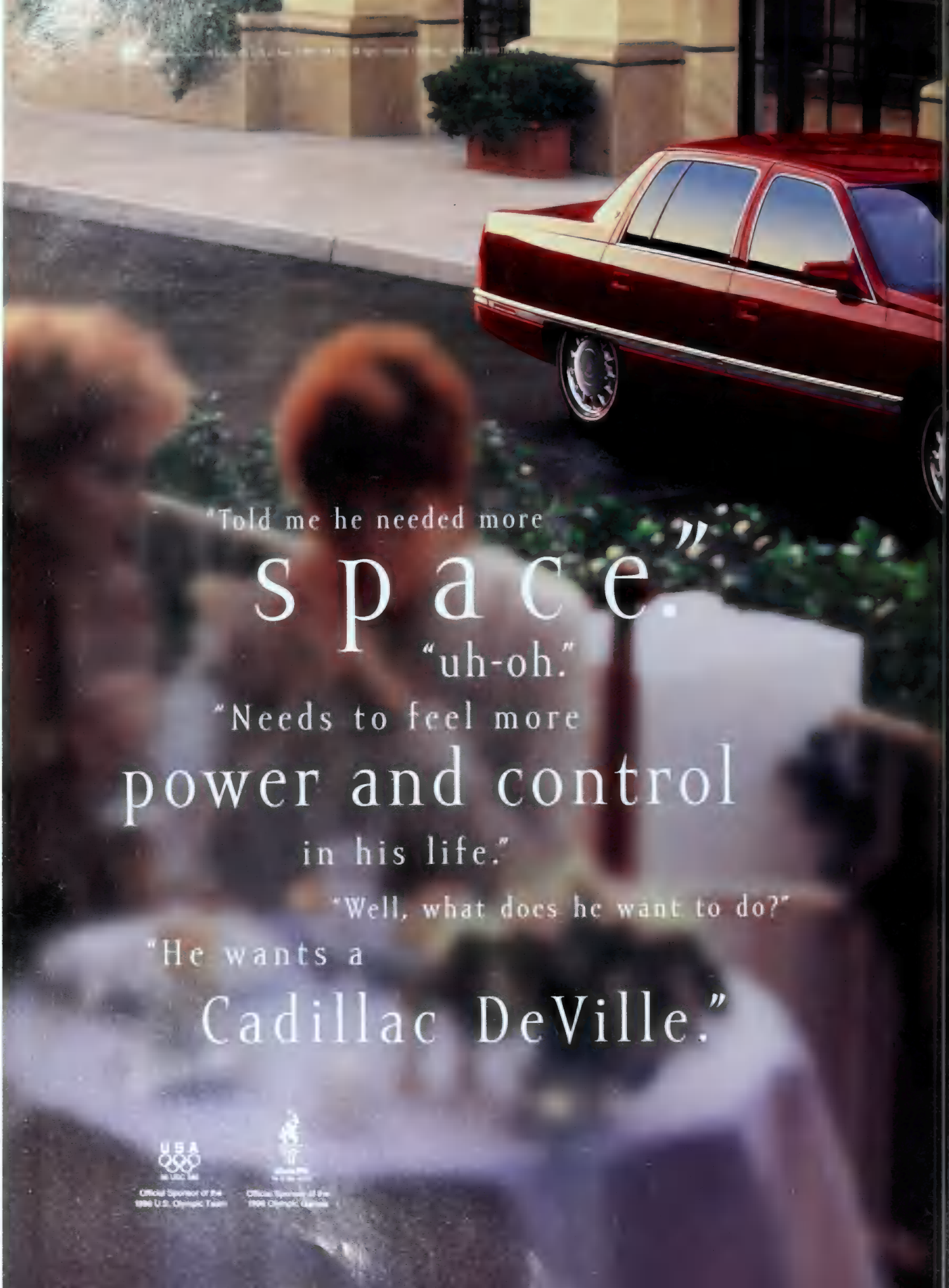

p. 46

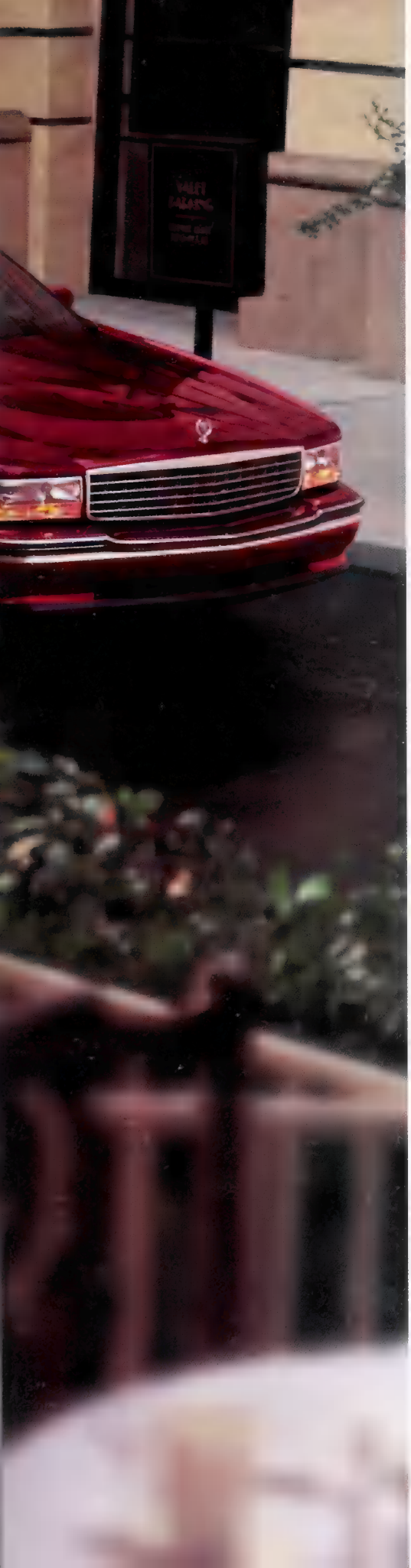

**46** STORE FRONT
The fifties revival is in full-swing at a number of New York shops
By Martin Filler

**112** READER INFORMATION
Where to find it

**121** BEAUTIFUL FINDS

**122** FROM THORNHILL FARM
Lucky Seven. By Dee Hardie


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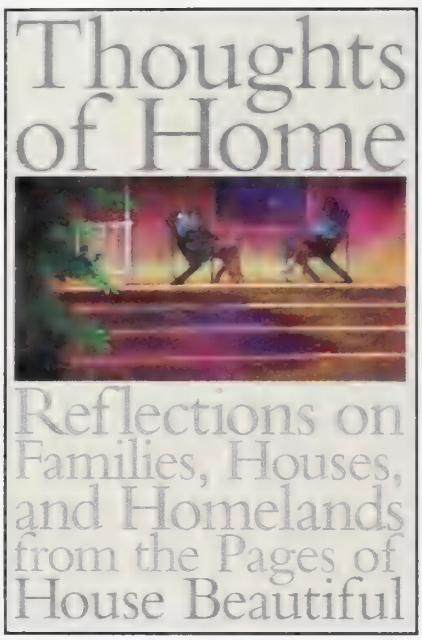



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# THE HOUSE OF ANNA AND TOMAS

By Michael Milton

**y mother and I** lived with Grandmother Anna and Grandther Tomas until 1963 when I turned ten, the year my other remarried. It was also the year my grandfather and his end Salvatore disappeared.

My most vivid memory of my maternal grandparents' ouse is of the stained glass window at the top of the stairs. he picture in the window was a dove, an olive branch in its eak, winging over a rolling countryside. It had been exeuted in reds and greens and white, with long golden sunams stretching out like fingers above the fields. The sky ehind the dove was a beautiful shade of blue. Madonna ue, Salvatore called it.

My grandfather had taken the window from a church eing demolished in downtown San Diego. This was when he as working as a housepainter and handyman for wealthy milies in town. A tall, thin man with slightly stooped shoulers and a shock of graying hair, he wore striped overalls most the time, with a painter's cap tilted jauntily off to one side his head. When my grandmother would finally speak of him gain, she told me she had married him because he was kind. good man. A good listener. A laugher. But weak. *Ne pater,* e'd tell me in Czech. No spine.

I slept under my grandfather's rescued stained glass for e five years I lived in this house. My trundle bed was kept in an alcove at the top of the stairs. My mother's girlish, frilly bedroom, all pink and white, was to the alcove's left, under the low slant of the bougainvillea-choked roof.

My mother worked as a secretary at a local radio station and occasionally modeled. One of the reasons she and my father split up was because she wanted to try her luck in show business. Every four weeks she would take the train up to Los Angeles, stay for a few days with a friend, and audition for small movie parts. Mostly she found extra work. She was beautiful. People said she looked like Ava Gardner.

The bedroom to the right of my sleeping alcove was my grandmother's. It was the most severe room in the house: solid bed with a plain oak headboard, a round rag rug on the floor, a simple dresser. Her curtains, ceiling to floor in a dark forest green material, were often drawn. She suffered from the capricious comings and goings of severe migraine headaches and needed complete dark for recovery. I was sometimes awakened during the night by the sound of her soft moaning in the next room.

Behind the main house, across the back lawn, my grandfather had built a smaller house, intended at one time to be used for rental. But Tomas had moved into it two years before my mother and I came there to live. Grandma's religion didn't allow divorce. >



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*There were days of peace, all of us at dinner, stories about Europe, aunts with moustaches, uncles who played gypsy violins. Then protracted silences*

My grandmother lived on in the main house. It was built by my grandfather in 1932 in what is known as the California Bungalow style. There was a broad covered front porch with three columns of concrete embedded with small pieces of found stone. The roof was steeply pitched and in the gable was a small dormer.

The house sat on a bluff and backed up on a canyon. Paths through the canyon led down to Mission Valley. Now Mission Valley is a vast sprawl of hotels and condominiums and golf courses and shopping malls. But I remember from when I was a boy the cow pastures in the valley, the crumbling adobe of the San Diego Mission, and the trickle of the San Diego River, which wound through marsh grass on its way to join the Pacific. On weekends I would hike with Salvatore to the pastures below to gather up cow patties for my grandmother's flower garden.

I think of the stained glass first when I think of this house, and then I think of music. I think of the long parade of students coming and going all day long, there to learn how to sing or play the piano from my grandmother.

"No, that is not right! You're wasting your time here. Start again." My grandmother was a good teacher, a dedicated teacher, but not a coddling teacher. She taught through a combination of cajolery, humiliation, and very occasional praise. The beginning piano students learned "Kitten on the Keys" and "Pickaninny Plink a Plank" and later "Für Elise." The singers mostly worked out of an old Italian song book.

The piano was my grandmother's most precious possession. It was a Kranich & Bach baby grand, not one of the great pianos, not a Steinway or a Bechstein. She did not care. She loved that instrument and polished it every other day with my grandfather's homemade lemon oil.

Her other love was her garden. Clematis vines with white and purple flowers twisted and turned on three trellises against the house. She had gotten Tomas to build a long pergola along the edge of the canyon. Purple Chinese wisteria, climbing yellow roses, and morning glories covered the weathered wood. On the patio, purple and pink hydrangeas and oxeye daisies flourished in large terra-cotta pots my grandmother had brought up from Tijuana.

Anna had come to America from Czechoslovakia when she was sixteen. She met my grandfather at a dance held by the Slavic League in San Francisco. They fell in love and were married. She told me that she and Tomas had been very happy together once. "Things change, Mikhail. There were other men I could have married. A storekeeper in Prague asked me to marry him when I was fourteen. Nice enough fellow. Rich, too. But he was not for me. Who knows? Things used to be better."

I heard about the storekeeper in Prague often. And about things once being better. The implied "before Salvatore came along" would hang in space between us.

Salvatore boarded in a single room above the garage. His status in the household was never talked about, at least when I was around. I did not understand our life sometimes. Days of peace, all of us together at dinner, talking and laughing, stories about family in Europe, aunts with moustaches and uncles who played gypsy violins. Then protracted silences. main house visiting privileges for the two men cut off, my grandmother mean and surly, hard on her students and on my mother and me.

In unspoken apology, my grandfather and Salvatore did many things for my grandmother. They built paths for her that wound down into the canyon. They created terraces there. They planted a fruit orchard on one level with peach, apple and apricot trees. My grandmother labored hard too, planting the sloping sections of the hillside in bright red and orange and purple ice plant that cascaded down like a resplendent Magyar shawl.

She was a short woman, my grandmother, not much taller than me as a boy. She had black hair streaked with gray and brown eyes which drooped slightly at the outside corners. Her cheekbones were broad and she often complained about being a cultured woman with a peasant's face. She was our law. Everyone up by seven. Everyone to dinner at six. She lectured us on why Kennedy would make a better president than Nixon. She upbraided my mother for divorcing her first husband and in the next breath told her that she had been a fool to marry him in the first place.

She was capable of kind gestures too: letting some of her better students study for free if they were having financial troubles; surprising my mother with a vase of peonies on her dresser at night; secretly putting money aside to pay for my college education.

I don't remember seeing her in any color brighter than navy blue. She was thick through the middle, which she blamed on sitting all day at the piano. Sitting, perhaps. And Salvatore's cooking.

Salvatore had learned how to make the famous Czech *knedlik e zeli* dinner—potato dumplings with pork roast and caraway sauerkraut, served with homemade cinnamon apple sauce. He made *hrachova*, a thick split pea and ham soup, and during a friendly period my grandmother had taught him how to make *slepice na paprice*—a young hen in sweet-and-sour red pepper sauce with dumplings. He made me my favorite dessert, *zemlovka*, once a week—bread pudding with apples from our own trees.




Grand Marnier, *slightly* less mysterious than love.



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Salvatore.

Salvatore owned an antiques shop downtown and had been a welcome addition to the house on the canyon when he first came. My grandmother was happy to have the extra money from renting out the small bedroom over the garage, happy too for his good company. My mother told me later that Anna, Tomas, and Salvatore were great friends early on. They did everything together—went to movies, had picnics at Mission Beach, dove for the then abundant abalone at the cove in La Jolla.

Salvatore had wonderful skin, dark and smooth, which the ladies in the neighborhood often complimented him on. He wore his jet black hair long. Most of all I remember his teeth, perfectly straight and gleaming white teeth which my grandmother never believed were really his own.

My grandmother would laugh hard at Salvatore's imitations of some of her students struggling with their voices. She always covered her own mouth with the back of her hand when she laughed. She had slightly yellowed teeth that she was ashamed of. "At least they are all my own, Mikhail," she'd say to me meaningfully.

Salvatore made us all laugh. Salvatore told stories about his customers, about other storekeepers, about our nosy neighbors. He was a wonderful mimic and cut through all pretension with the lift of an eyebrow. Because his sister ran his antiques shop, Salvatore had time to spend with me and my mother. On weekends, he took us to the zoo, to the beach, on trips up to Lake Cuyamaca and to Warner's Springs. Most of all, he was kind to my grandmother. He understood the delicacy of his presence and he made great efforts to be of service to her: chauffeuring her to concerts and the theater, cleaning the house.

Did the three of them ever talk about the strange dance that was taking place in our house? I don't know. I would guess that my grandmother's headaches were a testimony to all that

*always thought I would see them again. At a high school play. At a track meet. I'd look up and there they'd be, smiling, ready to make me laugh*

as left unsaid. I have often wondered why the men didn't ove. Or my grandmother. I think that deep down they all ree loved one another very much.

By the time I was ten the tension in our home had gun to escalate. My grandmother complained about the nount of time my mother and I spent over at Tomas's house nile she was teaching, my mother sewing, me playing with y Etch-A-Sketch unless I could convince Salvatore to play ck-up-sticks, my grandfather smoking his pipe.

My mother later told me that my grandmother was miliated when word of neighbors' gossip reached her ears. ccasional weeklong exiles from the main house turned into onths of separation. All of us on the same property, spinning ound in our own fixed, rarely intersecting orbits.

What finally burst the gathering thundercloud was incident involving my grandmother's Ming vase. Anna d brought a Ming vase with her from Czechoslovakia. Well, t really Ming, but that's what she called it. She loved it. he blue-and-white vase sat on a narrow windowsill in the ing room. My grandfather had made a habit over the years putting spare change from his pockets into the vase. Stunts low on funds were encouraged to dip into the vase for eetcar fare.

One day, while my grandmother was out, Salvatore me into the house uninvited. He asked me to help him carry a small marble statue of Cupid that he had brought from e shop to store temporarily—something he often did. We isted it onto a green onyx pedestal. When Salvatore backed ay to check the placement, he accidentally knocked over e Ming vase. It shattered on the oak floor. Pennies, nickels, d dimes rolled everywhere. When my grandmother came me, she found Salvatore and me on our hands and knees, cking up porcelain shards and loose change.

Anna gasped when she saw us. Went white. Her eyes re hard and she trembled with anger. Salvatore offered pro- e apologies, which she wouldn't even acknowledge. I was d to go out and play. When I returned, my mother was me. She told me that Anna had ordered Salvatore to leave at night. And not to come back.

The next morning my mother went out to the house in ck to try to negotiate peace. No one was there. She went Salvatore's room. He was gone too.

We never saw or heard from my grandfather or Salva- re again.

Salvatore's sister told my mother she had no idea here they might have gone. I always thought I would see em again. At a high school play. At a track meet. At my aduation. I'd look up and there they'd be, smiling, ready to tell me stories, to make me laugh. But it never happened.

Two months after they left, I was gone too, living with my mother and a new father in the Santa Clara Valley. We took trips to San Diego and my grandmother's house three times a year. Nothing seemed to change there. She kept the garden up. She taught. For years there was never a mention of the men. Pictures still hung of my grandfather and grandmother from happier days. She told new students and friends that Tomas had been the best husband a woman could ask for but unfortunately, on a trip east, he had died.

While I was in college, courtesy of my grandmother, she finally decided to sell the house. She was moving into a small apartment in a retirement community and needed to get rid of many of her possessions.

She had gradually relaxed over the years. No more headaches. She wore more colors. She no longer bothered to cover her mouth when she smiled. She told me her lessons were calmer now. And she finally opened up a little about the men.

"I miss your grandfather," she confessed to me. "And Salvatore too, I suppose. Did I do right? I don't know. I was angry with them both for so long. That's all over now. Nowadays maybe we could have worked it all out. Gone on Oprah, yes?"

I took some things from the old house. A Staffordshire horse and a set of malachite-and-crystal bookends Salvatore had left behind. An azure-blue pottery elephant lamp that had sat on Anna's piano for as long as I could remember. My grandfather's toolbox.

"What about the dove?" she asked me. "You always loved that stained glass, Mikhail. " I looked up at it. It cast such a lovely diffused light into the alcove. I had seen and heard so much from my bed there beneath the dove. My grandmother whispering harshly to my grandfather late one night that he was going to bring damnation down on all of us. My mother sneaking in from dates with my soon-to-be father, kissing me lightly on the forehead on her way to bed, the air around me filled with the scent of her favorite perfume, Shalimar. The sound of Salvatore in the kitchen early in the morning, humming softly to himself, his knife chopping and dicing, the beginnings of a big Sunday dinner.

But I didn't remove the window. Two homes for the glass picture were enough. I left it hoping that the white dove would bring the new owners of the house the peace it was never able to bring to my grandparents. ■

*Michael Milton, a New York City resident, has published short stories in small literary magazines and is currently writing a novel and a screenplay.*

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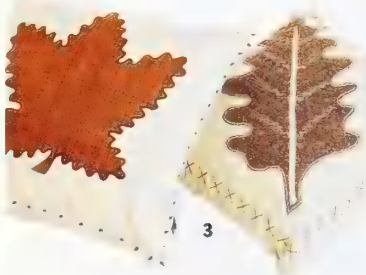
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EDITOR: SARAH SHAW

















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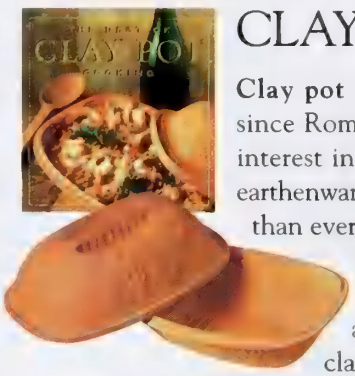
## MAKING A FEDERAL CASE

**How to follow one's own act** after heading up Gucci America and Mark Cross? Fo master merchandiser and lifelong (first-auction-buy-at-nine) collector John H. Ehrlich the answer was a move to Greenwich, Connecticut, and a shop called the Federalist– born of his desire to bring good 18th-century reproductions to the mar ketplace. To Ehrlich, the Federal period was a time of incredible imag ination and productivity. His quest for craftsmen who know th 18th-century methods has resulted in a brilliant outpouring of fin Federal-style furnishings Ehrlich describes as "everything you'd hav found in a rich ship-owner's home." Prize examples of Chinese expor porcelain and redware abound, as do replicas of museum-quality furni ture such as the Dunlap shell-back side chair, $1,500, far left, and hand cast pewter, left, from $235 for a mug to $750 for a large charger. Th Federalist, 365 Greenwich Ave.; 203-625-4727. *Stephanie Rank*



## SPANISH AMERICA

**A show at the Brooklyn Museum** looks at the arts of Peru and Mexico under Spanish rule in an important new way. "It's not just about European power imposed on its colonies," explains Kevin Stayton, curator of decorative arts. "The arts reflected Inca and Aztec roots as well as the Spanish overlay." The Peruvian *escritorio* from the late 18th century, left, is one of 250 items in the show, most of them drawn from the museum's own collections. Made by local craftspeople for the Spanish, who brought writing to Peru, it depicts a colonial couple in a local landscape. "Converging Cultures: Art & Identity in Spanish America" runs through July 14 at the Brooklyn Museum, then travels to Phoenix and Los Angeles. Call 718-638-5000. *Jane Margolies*




## CLAY POT LUCK

**Clay pot** cooking has been aroun since Roman times, but with today interest in reducing fat, the unglaze earthenware vessel is now more popula than ever. Dana Jacobi, author of th new *The Best of Clay Po Cooking* (Collins, $14.95 above left, says, "Enclosed i clay, foods cook beautifully an stay succulent often without the addition of any fat at all Romertopf, which made a splash with their roasters (above in the seventies, has seen a thirty percent boost in sales i the past two years. To appeal to their new audience, th company has renamed their clay pots Nature's Oven b Romertopf. A 3-quart roaster is about $32. *Jane Ellis*

## RE-ELMING MAIN STREET

**Few young people** have experienced the typical pre-1960s Amer can Main Street, most commonly found east of the Mississippi, c which mature elms with overarching branches formed a shady summerlong corridor. Older Americans, however, remembe these leafy havens with nostalgia. Dutch elm disease felled most *Ulmus Americana* during the sixties and seventies, and it wa not until 1984 that research funded by the Elm Research Institute in Harrisville, New Hampshire, came up with the America Liberty elm, a cultivar designed to be resistant to the disease-laden fungus carried by invading bark beetles.



Now ERI has begun an ambitious campaign to "re-elm" the Mai Streets of the towns along old Route 1, from Maine to Florida. A ceremo nial planting in the fall initiated the campaign at Fort Kent, Maine, th northernmost terminus of the first East Coast highway, and mass plantin of the American Liberty elm in towns traversed by Route 1 are planne for Memorial Day, 1996. The elms grow rapidly: The two-foot specimer planted at Trinity College in Hartford, Connecticut, ten years ago hav reached forty feet. To buy an American Liberty elm for your street, call th Elm Research Institute: 603-827-3048. *Cecile Shapiro*



## IN THE AIR

Winter may still have her grip on most of the country, but spring is definitely in the air in Charleston, South Carolina, where the annual Spoleto Festival U.S.A. opens on May 24 and runs through June 9. Founded in 1977 by Italian composer Gian Carlo Menotti, Spoleto has become one of the country's premier performing arts festivals, featuring opera, dance, theater, and music. This year's lineup includes the world premiere of Menotti's new opera, *The Old Man and the Thief*, and the U.S. premiere of Krzysztof Penderecki's *Seven Gates of Jerusalem*. Call 803-722-2764 for information.

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# A TRIUMPH FOR PROVENANCE

*Luminaries of the decorating, entertainment, and social worlds gathered at Sotheby's to bid on "Property from the Collection of the Late Sister Parish," paying nearly half a million dollars over the high estimates*

By Christopher Petkanas

**"That must be Sister on the phone,"** said Mario Buatta, easily Mrs. Parish's most dedicated disciple, and a noted quipster. Of course it couldn't have been. This was a sale of "Property from the Collection of the Late Sister Parish" at Sotheby's New York last September. The first lady of American decorating wasn't bidding up her own possessions, but everyone agreed that she surely had her famous mordant eye trained earthward on proceedings that would see her lovingly collected Pekingese pictures and Louis XV–style chintz-covered bergères dispersed around the globe.

Buatta's joke came at a moment in the sale when bidding had reached an uncomfortably high level (Buatta's paddle arm was killing him) on the third-to-last of 215 lots: a late-18th-century oval Axminster carpet that had partially covered the white-painted herringbone parquet in the much-photographed drawing room of Mrs. Parish's maisonette at Fifth Avenue and 74th Street, formerly Gloria Swanson's. With its dainty looped ribbons, delicate blush-colored flowers on a lichen ground, and stylish weblike medallion, it went a long way toward summing up the sophisticated town side of the Parish style.

Never mind that the carpet was rewoven in areas and had small breaks. Everybody wanted it—but Buatta got it, for a client, for $112,500, almost three and a half times the high estimate. (Hammer prices given here include the 10 to 18 percent buyer's premium; estimates do not.) The Axminster was the top lot. By the end of five hours of vigorous, uninterrupted bidding, with sandwiches rushed in during overtime, the sale of Mrs. Parish's American, English, and Continental furniture, and of her rugs, silver, porcelain, and decorative bits and pieces, totaled $1,364,516, a hefty $426,960 more than the combined high estimates. The beneficiaries were Mrs. Parish's daughters, Debe Gilbert and May Appleton "Apple" Bartlett.

It was a triumph for provenance, auction lingo for history of ownership, for while it was generally agreed that the Parish possessions were loaded with style, and swooningly sentimental, some connoisseurs found them mediocre, not to mention in iffy condition. And so the sale became a testament to Mrs. Parish herself: If people wanted it, the reason was that she had owned it. And boy did they want it. A pair of fringed and tasseled Moorish wood valances? You could have your local carpenter make them up tomorrow and the bank would hardly be broken. Yet once you knew they had hung in Mrs. Parish's legendary lobster-bisque library behind an 18th-century Coromandel lacquer commode, which she played down spectacularly by using it as a bar, they not only began to look attractive, they began to look like they were worth $4,600. Which is exactly how much a New York actress and collector paid for them.

"We usually do very well with the single-owner sales because Americans are crazy about acquiring names—the person who owned it counts for a lot," says Muffie Cunningham, the Sotheby's European furniture specialist who cataloged the sale. "Clearly there were certain lots that were not terribly impressive as antiques go, but that never

***Auction lots included (above) a pair of George III–style gilded girandoles that fetched $51,750; a pair of Regency-style X-frame curule stools (opposite below) with ram's heads and feet for $33,350; and (opposite above) a late-18th-century Axminster carpet for $112,500, more than three times the estimate.***

eless commanded great prices because they were so decora-
e and charming. And yet I have to say that some of the
kets surprised even me. We estimated the Chinese-style tole
ıtern in the form of a pagoda at $1,500 to $2,500, and I
ought it would maybe go for $3,000—but it did $7,000.
redible."

Among the sale's more than 500 registered bidders was
ostalgic group of A-list decorators who had worked for Mrs.
rish and who are always described as her alumni, from New
rk's Mark Hampton and Bunny Williams to Boston's Bill
dgins. Big-name clients included Carole Harris, for whom
s. Parish once did a huge ranch near Fresno, and who went
er two Regency-style X-frame curule stools with ram's heads
d hoofed feet before dropping out, exhausted, at around
2,000. The sale's third-highest lot, the stools made $33,350.

Much more fearless was Henryk de Kwiatkowski, the
lish-born aviation mogul and horseman. He was accompa-
ed by his wife, the former model and Warhol insider Bar-
ra Allen, who said before the sale, "I'd like to buy it all."
ıe Kwiatkowskis are thought to hold the record for the
eatest number of residences decorated by Sister Parish for a
gle client: a Beekman Place duplex; villas and stables at the
lm Beach Polo and Country Club; a waterfront house in
ford Cay, Nassau; the columned manor house at Calumet
rm in Lexington, Kentucky; and a 1903 fieldstone barn in
eenwich, Connecticut. The couple's booty from the sale
cluded two wrestling Japanese porcelain puppies from the
e 19th century, a Chinese birdcage in horn and ivory and
od, and quite a few of those winsome Peke pictures.

Hollywood also waved its paddle. Escorted by her deco-
or Waldo Fernandez, the diminutive Top 10 lyricist Carole
yer Sager flew back to L.A. with a colonial ivory chamber
ck that once crowded Mrs. Parish's Queen Anne walnut
reau bookcase, as well as a couple of early-19th-century Ital-
ı painted tole urns. These set Sager back $32,200, and they
re dented, but Buatta assured her they could be repaired.

"I never knew Mrs. Parish, but I was a great fan—talk
out style," Sager said. Calculating what she'd spent, she
ded, "I'm sure she's smiling on me today."

Blaine Trump, the Donald's well-liked sister-in-law,
ng around the fringes of the salesroom gossiping with
atta. Since it is taken for granted in New York decorat-
g circles that Mrs. Parish's cabbage-and-rose-and-
ubusson style is not Trump's, no one was seriously worried
out coming up against her as a bidder. She goes for some-
ing livelier, if not flashier, and it seemed clear that she was
ving herself for the Sotheby's sale a month later of the estate
her own decorator, the late Robert Metzger.

If there was one group missing it was the impeccably
ifed society-page fixtures—women like Annette de la Renta
d her mother, Jane Engelhard—for whom Mrs. Parish had
t only worked, but with whom she had close personal
endships. Cunningham explained, "The days of socialites
e Gayfryd Steinberg and Ivana Trump walking into a sale
f the street are over—those were the eighties. It's much
more common now for high-profile people to fill out absentee forms"—as television anchorman Chuck Scarborough and his wife, Ellen, did—"or to phone in their bids."

A particularly relevant precedent for the provenance-driven Parish sale was Sotheby's 1991 auction of the estate of Eleanor McMillen Brown, the founder of the old-guard decorating firm McMillen and Mrs. Parish's chief competition for years, according to Cunningham. "But while Mrs. Brown had extraordinary things, like Wheeler Williams's 1934 sculpture of the Four Seasons, which went for $32,000, she didn't have Mrs. Parish's three green Chinese export-painted canvas panels—those brought more than $17,000," notes Cunningham. "Mrs. Parish had more style, more flair; she was more of a renegade."

Mrs. Parish's renegade status did not hold one dealer back from predicting that her effects were headed for the same fate as the Warhol cookie jar collection: "They're the kind of things that, as soon as they leave the auction block, have no real, hard value," he says. Cunningham countered that snipers who said the Parish estate was ho-hum—and there were plenty—missed the point.

"You've got to remember that she was a decorator, and most decorators do not live with museum-quality furniture," she reasoned. "Mrs. Parish's signature was coziness, and when you're trying to create coziness, a couple of late-19th-century polychrome rams, or a painted and parcel-gilt book stand, are much more crucial than owning a $2 million Boulle *bureau plat*. The focus is on design and drama rather than on great pieces. Mrs. Parish never pretended that she lived at the Met."

Albert Hadley agrees. Until her death at age 84 in 1994, Mrs. Parish and he were partners in the firm that bears their names. Hadley, who now heads it alone, was not surprised by the volume of presale publicity and the titillating current of high-stakes excitement that ran through Sotheby's on the day of the sale.

*(Continued on page 106)*



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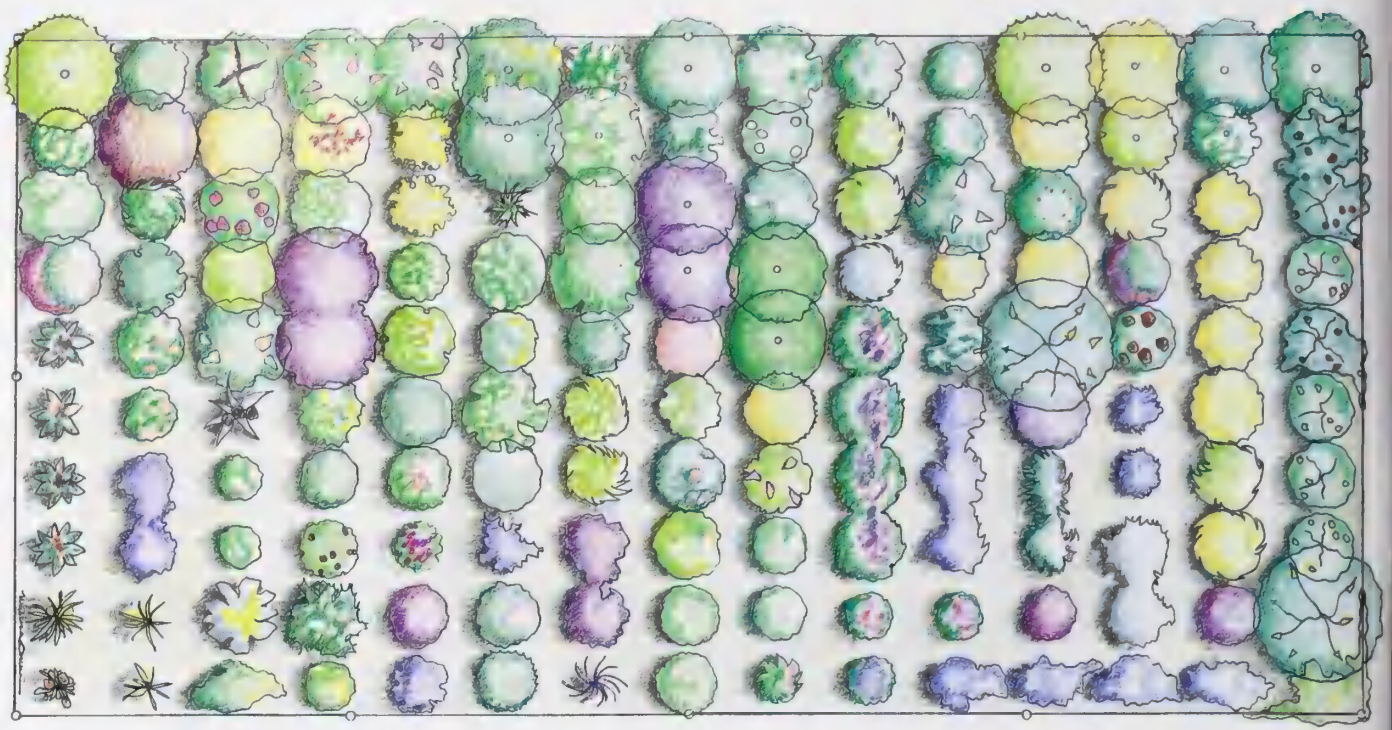
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# HOLDING PATTERN

*An insatiable collector with more plants than beds to put them in created his own little nursery. Trees, shrubs, and perennials will flourish while he designs his new garden*

By Ken Druse

**I have always gardened:** in the backyard of my parents' suburban house; under lights in a college dorm; on the windowsills of a house in Providence, Rhode Island; in containers on a rooftop in New York City; in the shadow of a Brooklyn town house. But for the past several years I have longed for a place to make a substanial garden, a place to plan and plant for years to come.

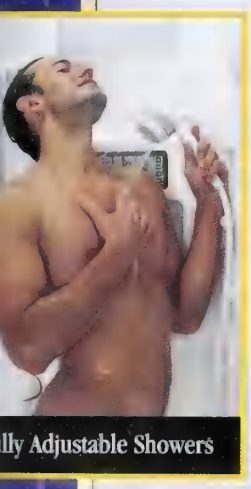
The vision of a woodland setting kept beckoning me—a little house in a clearing, sun for perennials and annuals, cool shade for wildflowers of the forest, and a stream or brook running through the property.

In the summer of 1994 my search began in earnest, but finding affordable land with woods *and* water was not going to be easy. One real estate agent told me of a house with a view of a reservoir—if you stood on your toes and leaned out the upstairs window. Another claimed she had found the perfect spot with water—it had a hot tub.

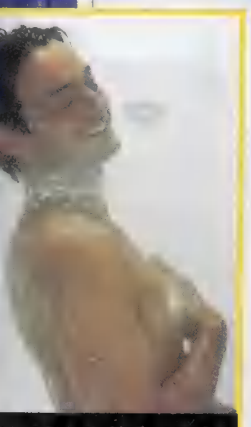
Because so many of my friends had found places north of New York City, I was looking there, but one fall day, while driving to Pennsylvania to photograph a garden, I stumbled upon an enchanting village called Stillwater in the mountainous northwest corner of New Jersey. In December I returned, supplied with a list of properties for sale in the area and accompanied by a couple of friends: Petie Buck, a garden designer from New Hampshire; and Louis Bauer, a gardener at Wave Hill in the Bronx. After driving around for hours looking at dismal houses—ranging from A-frames to chicken coops—on equally dismal plots, we were hungry, disgruntled, and glumly silent. Then we drove down a county road, around a barn, and into a mist-filled valley. Petie spoke for the first time in three hours: "This is it." By the time we realized that the house for sale was a green shingled shack (and not the Greek Revival mansion nearby or the cheerful white clapboard farmhouse in the distance), the setting had captured me. The little house sat on the road between two narrow bridges, on a two-and-a-half acre island made by a split in a small rushing river. Five months later, after tense bargaining, the property was mine.

I may be blessed with the patience needed >

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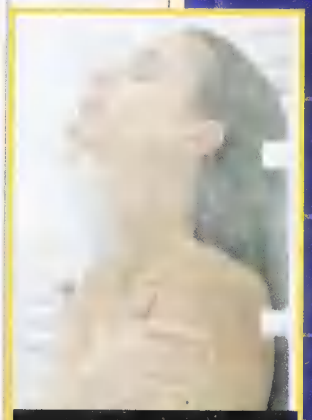


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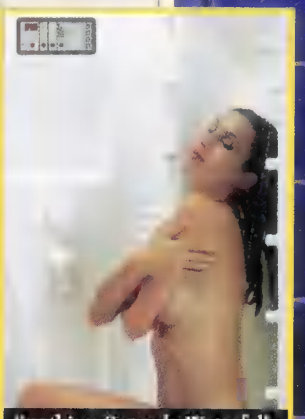


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for real estate negotiating, but I have none when it comes to collecting plants. As soon as I saw the island I began ordering things to fill it—all the rare and exciting specimens I had seen in catalogs, nurseries, and in the gardens of friends but had never been able to grow in my crowded, shady Brooklyn garden. Many flowers would not bloom there and plants with colorful foliage—a sulfur-yellow holly, for instance, and an elderberry with purple leaves—became a dull medium green for lack of sun. I would also love to collect fastigiate, or columnar, trees such as maple 'Sentinel' nearly as narrow as a telephone pole, but it was out of the question in a 1,000-square-foot garden. Greedily, I ordered those plants, plus 200 more.

In March as the perennials, shrubs, and trees arrived, I put them into coffee cans, milk cartons, crates, and buckets. They sat on my roof in Brooklyn, under lights in the basement, in a makeshift cold frame, and in the corners of yards of generous friends. Somehow, I imagined, they would all arrange themselves into a remarkable new garden come spring.

In May some stalwart gardening friends and I rented a truck to take the plants to their new home in New Jersey, where the leaves were just beginning to pop. I had bought my house without ever having seen a leaf on a tree. Spring brought hundreds of surprises. There were a pair of hundred-year-old red Japanese maples and an ancient saucer magnolia but weeds grew as tall as a man, and brush had leafed out to obscure the views. I realized very soon that my dream garden must wait because clearing and cleaning took precedence. But my baby plants couldn't stay in their too-small pots for long. I had to get them in the ground as fast as I could.

Louis, who will be contributing his expertise on weekends, reminded me that I often tell people with new gardens to make a nursery to hold plants while they draw up plans. I did that I could observe the landscape at leisure, take inventory of its attributes, wait to see what nature had in store. After a calm year of planning, planting could begin. The next day we began to dig in a sunny cleared area near the house.

I have invited friends to visit my new garden, but when they do they look confused and perhaps a little disappointed to see that the only planting is a fifteen-by-thirty-foot rectangle of turned sod with rows, paths, a place at the center for an oscillating sprinkler, and an eight-foot-high fence of plastic deer netting held up by bamboo poles. My nursery looks like a vegetable patch.

Plants are arranged simply. The tallest—trees—were dug into the long north side so they will never cast shadows on the others. The lowest plants—ground covers—grow along







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he southern edge. I thought about making the lineup alphaetical, but in my haste to get everything into the ground I ave that up. Name tags remain, however, and I have a map of he occupants. In the future I will be able to hunt along the ows of my little garden center for almost anything I want.

The stiff clay soil has not been amended. I do not want he plants to like this temporary home too much and to send ut long roots into rich, improved soil. The clay will also ake removing solid root balls easier, since it is sticky and olds together when dug. Some plants, such as needle everreens, have stringy roots that resent transplanting. The clay ill keep their roots from being broken when removed.

I don't intend to let anything remain in the nursery too ong, but if some trees or shrubs stay more than a year their oots will need pruning. Early each spring I will push a spade own into the ground around each woody plant in a circle pproximating the size of the root ball I intend to remove. his trims the tiny feeder roots and encourages them to ranch close to the trunks.

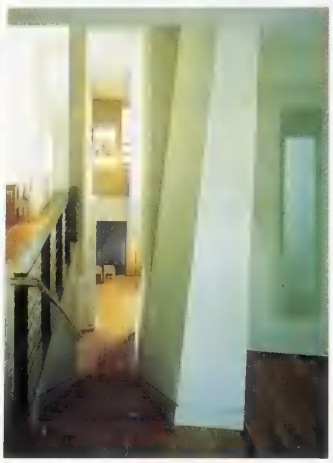
There have been wonderful surprises in the nursery. For ne thing the holly and the elderberry from Brooklyn took on ch colors. The *Ilex x attenuata* 'Sunny Foster' gleamed brilantly and the *Sambucus nigra* 'Purpurea' deepened to a rich aubergine bronze. Then, too, I got a chance to learn more about plants I had only read about in books or seen in catalogs or glimpsed for a moment in someone else's garden. Many surprised me with vigorous growth. An unusual butterfly bush, *Buddleia x weyeriana* 'Sun Gold', shot up from twelve inches to six feet in one summer and was covered with silver buds that opened into thousands of honey-yellow blossoms. Other plants bloomed longer than expected. *Daphne caucasica*, for example, had flowers from June to November. Several flowers described in catalogs as simply having purple blooms turned out to be amethyst, wine, or violet. By summer's end the nursery actually looked quite handsome.

There are plenty of other advantages. When I plant a border my perennials will be large enough to divide, and maybe divide again. They will make a bold statement. By planting trees right away, I will have saplings rather than seedlings next spring. Some have grown as much as a third of their original height in one season. I feel my botanical clock ticking: I want to plant a tree and be around to bask in its shade. ■

*With this article Ken Druse, House Beautiful's contributing garden editor, begins a regular feature. He will write about his new garden four times a year.*





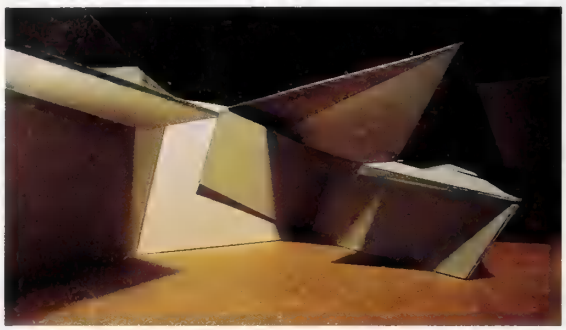


*L.A. designer Franklin D. Israel (above) created the installation for an exhibition of his work (above right). His copper-clad Drager house in Berkeley, California (top), contains interiors (center left and below right) that are no less dynamic.*

# A DISCRIMINATING MIX

*Designer Franklin D. Israel installs a retrospective of his own architectural work at the Los Angeles Museum of Contemporary Art and allows visitors to experience the material in a revolutionary way*

By Martin Filler





**In the slow-moving art** of architecture, years or even decades can elapse between the conception and the completion of a building, making the designer's career transition from Young Turk to old master correspondingly slow. The Los Angeles–based designer Franklin D. Israel turned fifty in December, and an exhibition of his work at that city's Museum of Contemporary Art confirms that he has now made this important transition. He has passed from being a provocative aspirant to a mature figure in full command of one of the most engaging architectural sensibilities of our time. The evidence of Israel's superb recent output—from his Drager house in Berkeley, California, to his music building at the University of California at Riverside—indicates that his rise to the artistic summit of his profession has been well worth the wait.

"Out of Order," on view at MOCA from February 11 through May 26, is not a traditional retrospective, but rather a demonstration of the simultaneously exciting and comforting space Frank Israel creates. Designed by Israel himself, the show includes a full-scale installation that evoke the essence of his work far more effectively than any photographs or drawings, the common stuff o architecture exhibits. Using the handsome bu rather conventional galleries of Arata Isozaki's 198 museum building as his departure point, Israe extends and distorts the walls, floors, and ceiling into an idiosyncratic environment thoroughly hi own. He thereby achieves something rarel attempted, let alone attained, in the usual presen tations of the subject: a setting that encourages vis itors to experience complex, exhilaratin architecture rather than merely to look at inade quate two-dimensional depictions of it.

Since setting up his own office in 1983, th New York–born Israel has developed a devoted fol lowing among L.A.'s creative community, designin offices for Virgin Records and several movie pro duction companies; houses for director Robert Alt man, entertainer Joel Grey, and artist Michel Lamy; and a private art gallery for collector Freder ick Weisman. Although Israel's schemes are neve repetitive—a temptation for successful designer whose clients want a signature look—they do shar a number of readily identifiable qualities.

Richly textured walls painted in saturated co ors reminiscent of Luis Barragán and an imaginativ use of humble materials in the manner of Fran Gehry are combined with detailing much like tha of Rudolph Schindler, an early modern emigré fro Vienna to Los Angeles. Yet the result of Israel's dis criminating mix—subtle, quirkily assembled, an always surprising—is consistently original. The bri liant layering, screening, dappling, and diffusion light infuses his interiors with an inherent warmt that nicely counterbalances the angularity of th spaces and their lack of familiar references.

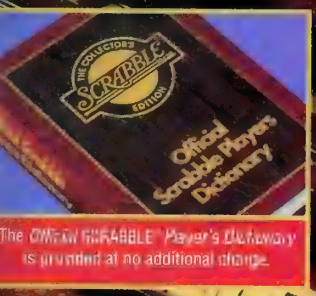
Israel's message is coherent and consisten The future is here now, and it's good. This sho presents advanced architecture more effective than any in recent memory. ■

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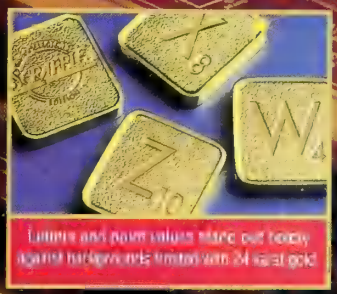


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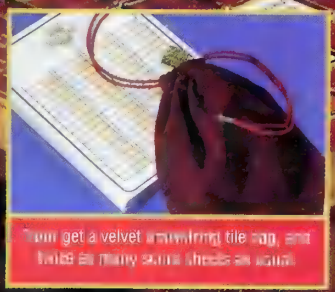
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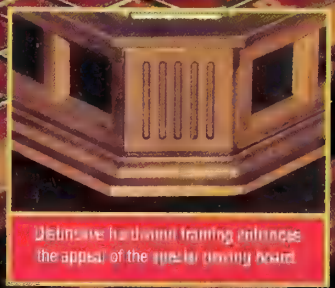

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# NEW TOWNS

*With narrow streets, common play areas, and houses built close together, communities are building on the strengths of traditional small towns*

By William Bryant Logan





***Meet the neighbors: Winslow, on Washington's Bainbridge Island (two views, above), offers the fellowship of a shared dining hall and the intimacy of private homes. Top left and center: Virginia's Haymount has a range of housing for diversity. At Laguna West (top right), near Sacramento, houses are close to the street and residents greet passersby.***

**A few years ago,** my father moved into my stepmother's house in a San Francisco suburb. This San Mateo neighborhood was built in the 1920s on steep, rolling hills that slope down towards the bay. The houses are in the Spanish Revival style of their time—small stucco split-levels, with red tile roofs and low-walled patios in front. The carports are hidden behind the houses in alleyways that also provide convenient shaded lanes for walking the dog. Children cruise the lightly trafficked streets on bicycles. The connected front lawns form one large playing field on either side of the street.

Twenty miles away, cheek by jowl with the freeway, is a community of similar size surrounded by twelve-foot soundproof walls. You enter through a gate with 24-hour surveillance. Once inside, you pass a small lake with a spouting fountain at its center. Broad lawns with small specimen trees—empty except for the occasional gardener or sprayer from a pesticide company—stretch in front of large houses whose back windows look onto a golf course. The three-car garages open and close apparently of their own accord, swallowing or disgorging the family that really never needs to meet the neighbors at all, except at the first tee, in the clubhouse or the sauna.

One old suburb. One new suburb. They mark the poles of Americans' simultaneous and contradictory love of neighborhood and privacy. At one moment, one longs for the intimacy and polyglot equality of Main Street, at another moment for the exclusivity and homogeneity of the club.

When gas was cheap and long-distance mobility—in pursuit of new jobs, long vacations, a better place to raise the kids—was commonplace, it was possible to sweep the issue of home under a succession of new lawns. Now, when people are moving shorter distances and staying longer where they live, the old questions are once again coming to the fore. What do I want in a community? In a house? In a yard?

To Wes Jackson, a geneticist, the answer is reinvigorating a small town on the Kansas prairie called Matfield Green, where residents could live what he calls "a life more creaturely than mechanical," with a local economy based on cattle ranching.

To Paul Fireman, the president and CEO of Reebok, on the other hand, it is buying a failed country club called Willowbend on Cape Cod for $9 million dollars and converting it into a club/community where each of the 250 houses costs $350,000 or more, and the initial membership fee is $50,000.

Either way, it is a matter of choosing sides: of

nally finding a club at which to be a member. This vas literally the case for Fireman, who felt that he'd been excluded from another club in the area because he is Jewish. Anyone who can pay the rice is welcome at Willowbend, provided he or she as "character." (Just what that means is anybody's uess, but one member was quietly removed for sing the word "nigger.")

A new community is as likely to appeal for s neighborly virtues as for its in-ground amenities. But even supposedly all-embracing new communiies are just as selective as Fireman's Willowbend. o enjoy a co-housing venture, for example, you ad better enjoy negotiating to include Christmas, Hanukkah and Kwanza in the common house's winter decorations, or be willing to be haperone for a tribe of twelve kids umbling around on the village green.

America is at a watershed in its ttitude towards home. Our surroundngs are assuming greater importance than ever efore—sometimes more than the structures themelves. At one very upscale development called Dewees Island on a South Carolina barrier island, he selling point is not the houses, but the fact that 5 percent of the island is to be kept as a wild preerve, with no automobile traffic allowed on the ntire island.

According to University of Washington usiness professor Jack Lessinger, whose book *Penurbia* analyzes settlement patterns in the United tates since colonial times, we are at the dawn of a ew era for neighborhood and community. "After Vorld War II," he says, "the nation was driven by he ethos of the Little King." In that worldview, ach nuclear family was to have its private place n the sun. The people next door were just there y chance. The magic of the automobile would onnect him to his friends and to job, school, hops, and everything else.

Lessinger calls the 1990s the time of "the Carng Conserver." Unlike an independent lord, the Caring Conserver is intensely and intentionally soial. He seeks to get involved with his neighbors, hether it's a group cookout or care of the elderly, ck, or helpless members of the community. "The ew values value what is old," he declares.

Communities for this new era are fast emerging across the country. Andres Duany and his wife, Elizabeth Plater-Zyberk—principals of the firm DPZ—have designed more than ninety new or rehabilitated communities over the past two decades. Each responds to the vernacular architecture of its place—brick in Virginia, clapboard in Florida, mobile homes in Arizona—but all share features that encourage the inhabitants to slow down and get to know one another.

DPZ favors streets narrower than those typically built in postwar suburbs. They put trees to the fore, creating a shaded public space along the street. (On narrower, shadier streets, they find, people do not hurry, either on foot or by car.) Houses are built close to each other and near the street, so that people may talk from porch to porch while watching children play up and down the block. Cars and their garages are on service roads and alleys behind the houses. New houses are built to hit a range of price points so that the resulting community will have diversity of income and age. Shopping and workplaces are designed to be within walking distance of every home, and public amenities—lake, pool, community house, day care facilities—are easily accessible.

*At Winslow on Bainbridge Island, Washington, residents share cooking duties, and meals in the communal dining room are well attended, though families may also eat in their own homes.*

*"Some days I want to be with people and some days I just want to be with my family," says a founding member. "Here I can do either"*

Other architects, like Peter Calthorpe, have applied some of the same principles to revitalize the dead spaces once occupied by malls or light industry, converting them into lively pedestrian-oriented communities whose housing is moderate in cost. Then there are the co-housing groups who, inspired by Danish ideas of cooperative living, are either building new developments or remodeling existing groups of houses or even apartment buildings to serve their interdependent way of living.

There are also the more than 5,000 "intentional" communities in the United States. These include the remaining sixties-style communes, >

*Our surroundings are more important than ever before. One upscale development's selling point is that 65 percent of the land will remain wild*

as well as groups that have been brought together by a shared moral, psychological, or spiritual purpose. For them, community is valued because it helps them to achieve common goals.

Fortunately, there are many models for builders like DPZ and California's Peter Calthorpe—often dubbed the neo-traditionalists—to emulate. Many small towns—like Matfield Green, for instance—are still companionable places to live. Fashionable urban areas—like Alexandria, Virginia, and Greenwich Village in New York City—demonstrate the virtues of comparatively dense settlement and a street life that is exuberant. And several decades of experimentation in new towns—dating from the turn-of-the-century garden cities of Ebenezer Howard in Great Britain, to the 1920s American towns of Radburn, New Jersey, and Coral Gables, Florida—shows ways to integrate the automobile while emphasizing walking and neighborhood coherence.

In projects by Calthorpe and DPZ, the street remains the archetypal public space. In others—including Michael Corbett's Village Homes in Davis, California—the houses are turned around, so that the front door faces a greensward with pedestrian walks and groves of fruit-bearing trees.

If people really want this kind of community, why aren't there more of them? "Before the war, intelligent development was powerful. Since the war, we've lost our way," laments Duany. "Everything became quantitative and specialized. Traffic engineers, landscape architects, environmental consultants, contractors—each had their own separate guidelines. But community development is too complex to be done by assorted specialists."

Regulations meant to protect residents end up frustrating planners, developers, and ultimately residents. Mike Corbett had to simulate a two-firetruck emergency scenario on the streets of Village Homes before the local authorities would permit him to continue with the intimate street scale that makes the development so attractive.

An equally vexing problem for rural and small-town sites is restrictive zoning. According to the experts, one major reason for the decline of small towns and hamlets is zoning regulations that prohibit mixed use in the center of town. Having lost the mom-and-pop store—the people who live where they work and make their jobs an integral part of their lives—the towns are even more vulnerable to competition from automobile-oriented malls.

Where old Main Streets *have* developed a more varied economic base they have often been successful in reversing decline. Kennedy Smith, who runs the National Trust for Historic Preservation's Main Street Center program, says, "It can't all be retail. Between 1980 and 1990 we increased retail space in this country by 40 percent, but retail sales only grew by 7.8 percent. There's too much of it."

A loosening of building and parking regulations permits a community like Joplin, Missouri, to put a senior home on Main Street; it allows storefront second-stories to become light industrial plants for jewelry-making or for mail-order businesses; it let Sheboygan Falls, Wisconsin, turn an abandoned mill into beautiful, affordable housing.

Developers like Duany find little trouble selling their wares. Quite the opposite is their problem. "Projects like ours are so rare," he says, "that they get distorted by their own success." Affordable houses rapidly become less so. At Seaside, Florida, for example, houses that originally sold at around $60,000 now go for $260,000.

The chance to mingle is what attracts many people to a community like Seaside. "It really does work," says Bill Browning, who follows ecologically appropriate development for the Rocky Mountain Institute and is just back from visiting part of Laguna West, near Sacramento. "People do live out on their porches and the lawns are littered with children's toys."

Teacher Lorie Frias moved two and a half years ago with her husband and two children to a part of Laguna West where the 32 houses are old-fashioned-looking clapboards with front porches. "Do I know my neighbors!" she says with a laugh. "I know every single one of them! We have six babies born this year on our street," she says with pride. "I don't ever want to move. I want to live here forever. They'll have to cart me off."

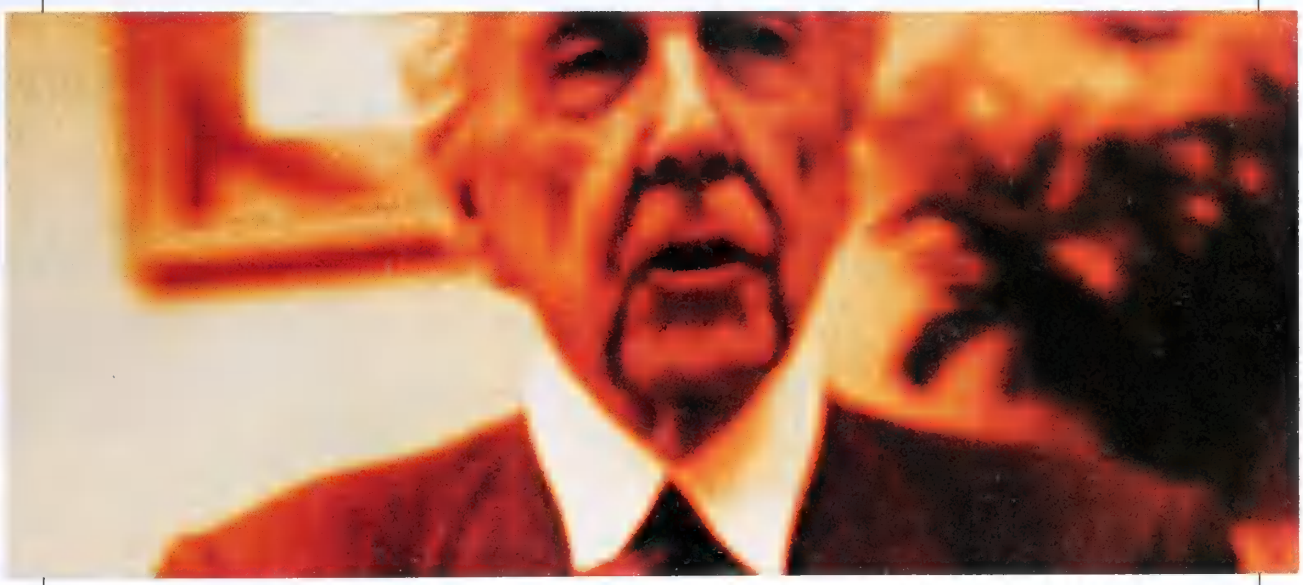
The social virtues of new communities are even more marked where people have gathered intentionally. At co-housing projects like Winslow or Bainbridge Island, Washington, each family has a share in the cooperatively built development, and each has responsibilities for its maintenance. Residents share cooking duties, and meals in the communal dining room are well attended, though each family also may eat in its own home. "Some days I want to be with people and some days I just want to wrap myself up in the cocoon of my family," says Sarah van Gelder, one of the founding members of Winslow. "Here I can do either."

At the Ganas community in Staten Island, New York, communication is the raison d'etre. Founded by a group of six people trained in Feedback Learning, it now numbers 75 members who live in a complex of 19th-century houses. The core group, now numbering ten, holds most of its property in common, but the rest simply live in the complex, and many work in its successful businesses, renovating furniture and selling vintage clothing.

"We came together to start with because we liked to talk with one another," says Mildred Gordon, one of the founders, who emphasizes that the group has no connection to any religious



"Incorporate as organic architecture – so far as is possible – furnishings, making them all one with the building and designing them in simple terms."



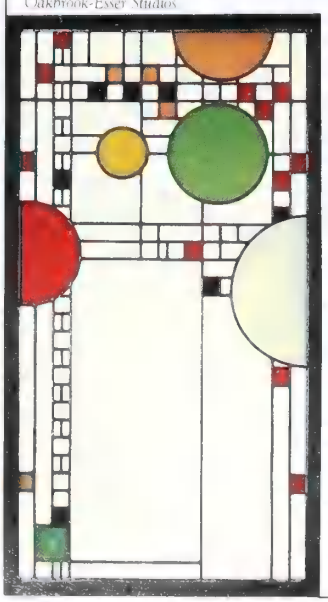
"The plane is a plane; the steamship is a steamship; the motorcar is a motorcar, and the more they are and *look* just that thing, the more beautiful we find them."

*Frank Lloyd Wright, "Modern Architecture: Being the Kahn Lectures for 1930"*

Fallingwater, *designed in 1935 by Frank Lloyd Wright.*



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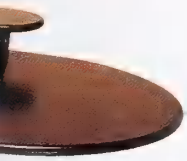
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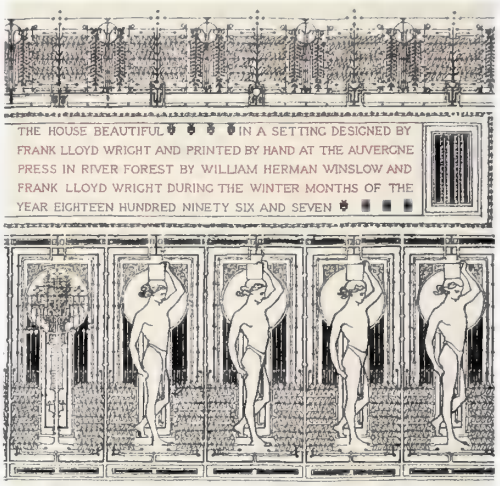
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"A Lasting Vision — The Legacy of Frank Lloyd Wright" will be open to the public from February 23 through February 29, 1996. Monday through Friday, 9:00 AM to 5:00 PM.



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*Always wear your seat belt.*

r spiritual movement, "and that has ept us together."

Each of the new communities—hether a developer's dream or an ntentional gathering—must address the uestion of jobs. "You can't live long nywhere if you cannot pay the rent," ays Gordon. For the mass of people who till work outside the home, it is impor-ant to ease the flow to and from the job. Developer Phil Angelides succeeded in ttracting a major Apple Computer anufacturing plant to Laguna West, hough he concedes that most of Apple's orkers do not yet live at the develop-ent. Calthorpe, recognizing the diffi-ulty of attracting employers to a specific ite, has also sought to build near light ail transportation. His current Moun-ain View project for the first time puts a eighborhood-oriented development irectly on a mass transit artery.

Still, for Jack Lessinger's vision to e realized, jobs will have to be gener-ted at home—a lesson learned by many f the intentional communities. The arm—the archetypal surviving ex-ippie community—was founded in the arly 1970s by followers of spiritual eader Stephen Gaskin, who moved ith him from San Francisco's Haight shbury to rural Tennessee. Long a fully ommunal venture with more than a housand residents, it has now switched o individual ownership and shrunk to ne quarter of its largest size. But those ho have remained are prospering by orking at home.

Once called the General Motors f the commune movement, the Farm as spawned dozens of successful busi-esses and nonprofit organizations. They ell Geiger counters by mail order, send pecialty mushrooms all over the U.S., ublish how-to books (on things that ey know well, like vegetarian cooking nd midwifery), produce tempeh kits nd tie-dyed items.

Recently, another class of vision-ry has jumped on the community band-agon. Never accused of wearing long air or dropping out, Walt Disney ways dreamed about a model commu-ity that could change the way people ought about their towns and their daily lives. In fact, the EPCOT Center, as Disney himself envisioned it, was sup-posed to be *inhabited*.

For the past decade, the Disney company has been brooding on this vision, seeking to create a real new town that would incorporate the latest ideas and technology in health care, educa-tion, and employment. (The fact that the company had 30,000 spare acres going to waste in the Orlando, Florida, area may also have influenced the deci-sion to branch out into town planning.)

The result is Celebration, a 4,900-acre development with up to 8,000 hous-ing units, a $100 million health care complex, a public school and teaching academy, an 18-hole golf course, a newly minted downtown, a 109-acre office park, and in-ground fiber-optic connec-tions for each and every business and residence.

"Just think of it!" exults Celebra-tion Company vice-president and gen-eral manager Don Killoren. "With fiber optics and a local area network, you can pull up restaurant menus and homework at home. This is not tech in search of an application, but practical application technology."

Houses and public buildings here are designed by a Who's Who of Amer-ican architects, including Philip John-son, Robert A.M. Stern, Cesar Pelli, Michael Graves, and Robert Venturi, but the prices start at a mere $127,000. The golf course is public, the garages are hidden in alleys, and the whole land-scape is honeycombed with bike and pedestrian trails. The development is scheduled to open this fall.

Has America's greatest fantasist at last envisioned the club to which every-one will be able to belong?

Maybe, maybe not. The unsettling feeling one gets from the promoters of Celebration is that technology—rather than people—is the driving force behind this new project. After all, why do every-thing from within your home when the whole point of a community is to bring people together? Of course, you can get the homework by computer, but maybe you'd rather walk across the street to Johnny's house and get it from him. ■




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# FOREVER FIFTIES

*Ever since it was rediscovered a decade ago, midcentury modern design has grown from hip to high-style. In New York, knowledgeable dealers are offering pieces of higher quality than ever before*

*Mark McDonald (above, with a 1953–56 chair by Frank Lloyd Wright) returns to retail. His new Gansevoort Gallery (right) features a Vladimir Kagan sofa, Noguchi table, Eames chairs.*



By Martin Filler

**Though a number** of cities have noteworthy shops dealing in 1950s furniture and decorative objects, by far the densest concentration is in New York's SoHo, NoHo, TriBeCa, and Greenwich Village. There, within easy walking distance of each other, are midcentury modern galleries ranging from grungy to glamorous. Together they provide an encyclopedic survey of advanced American and European design of the postwar era, when buoyant optimism translated into biomorphic artworks for everyday living.

*Andy Lin (below), beside a Home Desk by George Nelson for Herman Miller, and Larry Weinberg.*

FOR MORE DETAILS, SEE REVIEW ON PAGE 110



With his late partners Ralph Cutler and Mark Isaacson, Mark McDonald was a founder of the 1980s' most fondly remembered modern decorative arts gallery, *Fifty—50*, which moved the field from a funky fad into a serious pursuit. Devastated by his friends' deaths from AIDS, McDonald withdrew into private dealing for a few old clients. Now he is making a public comeback with his dramatic *Gansevoort Gallery* (72 Gansevoort St.; 212-633-0555). The skylit showroom—in a converted meat-packing warehouse—is perfectly scaled to the swooping curves of the highly sculptural pieces McDonald favors. He has the sharpest eye in the business and continues to search out the work of neglected masters. McDonald's triumphant reemergence is the best news in 20th-century collecting in quite some time.

Equally upscale and even more expansive is *1950* (440 Lafayette St.; 212-995-1950), the downtown midcentury branch of the Madison Avenue Art Deco gallery owned by Anthony Delorenzo. The emphasis is on dramatic French modern design of the forties and fifties by big names such as Jean Prouvé, Serge Mouille, Charlotte Perriand, and Jean Royère. Other house favorites include the Americans George Nakashima and Vladimir Kagan, and the Italians Carlo Mollino and Carlo Graffi. Prices are steep and the scale of things is correspondingly enormous, so you'll need a loft or a sprawling house of the period to accommodate these showpieces. More offbeat French design of the fifties can be found at the astonishing *Mobilier* (180 Franklin St.; 212-334-6197). Owner Patrick Marchand disdains what he calls "label dealers," and charts his own course with a strong personal point of view. Lesser-known figures including Pierre Guariche, Mathieu Mategot, and Maurice Pré produced remarkably bold designs that are juxtaposed here against vivid Vallauris ceramics.

The softer side of French *après guerre* design permeates Liz O'Brien's *Forty One* (41 Wooster St.; 212-343-0935). In addition to the work of minor French masters such as Christian ("Bébé") Bérard, the crossover Neoclassicism of T.H. Robsjohn-Gibbings can frequently be found in this alluring salon. Similar in spirit is *Alan Moss* (436 Lafayette St.; 212-473-1310), a *(Continued on page 108)*







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# GETAWAYS LARGE AND SMALL

**ebruary is the month** when many of us think longingly of tting away. The bright lights and the bustle of the holi-ys are gone, leaving us a bit weary, maybe even a little d. The days are short and dark. There seems nothing to ok forward to until spring. But growing in the valley of eak midwinter are fantasies—about redesigning our lives, caping to a place in the country…at the sea…under the n. In this issue of House Beautiful we show you some of e ways people have turned such dreams into reality.

Every weekend, designer Laura Bohn and her contractor usband, Richard Fiore, leave their busy New York lives ehind to tend a barnyard full of animals in rural Pennsyl-nia. It's not all work at their 200-year-old Quaker farm, ough; ask the frequent guests who listen to live jazz in e hayloft of their huge old barn.

Two unique apartments in the Bahamas make another taway story this month. Although the apartments we show e perfect mirror images of one another, decorating by dif-rent designers for different families shows what individu-ity the modern condominium permits—good news to a owing population seeking escape in such resorts.

One of the most creative living arrangements I have encountered is a latter-day upper-middle-class commune, appropriately enough in California. Eleven longtime friends nearing retirement started pondering how they could remain close instead of sinking into the kind of loneliness they witnessed in their parents' later lives. The group formed a partnership, bought some land together, hired an architectural team, and built a vacation compound for now, a retirement complex for the years ahead. There are lessons here for all of us in how to design our own futures.

One more example is probably an archetypal American dream. Robert Oliver, returning to live on his family ranch in Texas, found the house that had served him well as a vacation retreat while he worked elsewhere was not adequate as a primary home. One new building followed another until now the ranch resembles a tiny village, serving as the escape of choice for Oliver's wide circle of family and friends.

For those of us stay-at-homes who appreciate getaway activities that last for an afternoon, this issue will also tell you about flower shows to visit, new midcentury design shops to explore, museum exhibitions to savor, cozy winter suppers to prepare, and good things to read. We'll all make it through again; I promise.

Louis Oliver Gropp

EDITOR IN CHIEF





# DANCING IN THE BARN

*Country simplicity looks very sophisticated in the Bucks County farmhouse owned by decorator Laura Bohn and her husband, Richard Fiore*

By Christine Pittel
Photography by Jeff McNamara
Produced by Dara Caponigro

***There is nothing precious about any of these possessions. Bohn thought leather sofas in the living room would be more practical with the dogs, and added the fringe for fun. A slice of lacquered tree trunk bought at auction and a Shaker blanket chest serve as coffee tables.***

Not everyone would set a child's sneaker on the mantel, but New York designer Laura Bohn sees the beauty in simple things. She takes tender care of two towering maples planted more than a century ago by the Quaker couple who built the living room wing of her plain white Pennsylvania farmhouse and thoughtfully faced it south toward the sun in the lee of the hill. It was their tradition to plant a bride and a groom tree to mature along with the marriage.

This house, too, has grown over the years. The original portion, now the dining room, dates from the 1700s, when meals were cooked and eaten and the life of the house went on inside this one room with a paneled wall incorporating a walk-in fireplace, cupboards, and doors. Open one and a narrow flight of stairs leads up to the original sleeping quarters under a peaked roof so low you can only stand up under the ridge. The two side-by-side front doors on the 1830s living room addition, with more bedrooms upstairs, are a relic from that sterner era when Quaker men and women entered a house separately. A century and a half later, Bohn and partner Joseph Lembo, of Lembo Bohn Design Associates, drew up plans for the light-filled kitchen. Bohn's contractor husband, Richard Fiore, dubbed "the master builder" by Lembo, constructed this latest extension.



***Husband and wife Richard Fiore and Laura Bohn in front of their centuries-old barn.***

An ideal marriage, a designer and a contractor—especially when their weekend house needed new plumbing, new wiring, and new heating. "The house was in horrible shape when we found it," says Bohn. "That's why I wanted it. It hadn't been touched in fifty years."

A scene from the marriage: "We're sitting at breakfast," recalls Bohn, "and I say that I think that wall should come down. He gets up and goes for the crowbar." One day he tied a rope around a hapless outbuilding, pulled it down with a tractor, and deposited it at the dump. Meanwhile Bohn was painting the bedroom walls to look as if she had just stripped off the wallpaper, and stopped where she liked the effect. "The walls are all wavy, hand-done plaster. To come in and roll on a single color would be too stark."

Summing up her decorating, Bohn says, "I love plain. I can't get it plain enough." She understood the soul of the house and simply confirmed it.

On Saturday mornings, Fiore loves to get up at five in the morning when it's pitch black to go out to the barn and feed the animals. They have two dogs, five goats, one sheep, five peacocks, assorted chickens, ducks, rabbits, turkeys, pheasants, and ten cats. It's hard to imagine that when they first saw the huge barn they didn't know what they were going to do with it. Now they hold rollicking parties up in the spacious hayloft with jazz musicians in black tie blowing saxophones under the rafters. They even rent it out for weddings. Imagine what the Quakers would think.













*Country matters, clockwise from top left: The perfect spot for alfresco lunches at the end of the wisteria arbor. The chickens have already figured out how to get around the barnyard fence. A growing menagerie scrutinizes a visitor. Sheltered by one of the bride-and-groom maples visible at the left, the original, smaller portion of the house is now the dining room. The second floor of the barn has been the site of many splendid parties, including Fiore's daughter's wedding. The two side-by-side front doors on the 1830s addition, providing separate entrances for Quaker men and women, are shaded by the wisteria arbor, which was the first thing Bohn and Fiore built.*







*Mismatched chairs surround the rough-cut cedar table in the dining room (opposite) with original pumpkin pine floor. Bohn saw Nancy Braithwaite's chandelier in the January 1993 House Beautiful and had it replicated. Above, clockwise from top left: Bohn loves primitive pieces like the painted cupboard from Virginia in the breakfast area. Kitchen's slate floor is slanted toward the drains so it can be hosed down. Twin living rooms in the 1830s wing are separated by the stairs, painted a dark gray green to blend with Bohn's other favorite colors: manila, taupe, khaki, olive drab, off-white, and bayberry.*



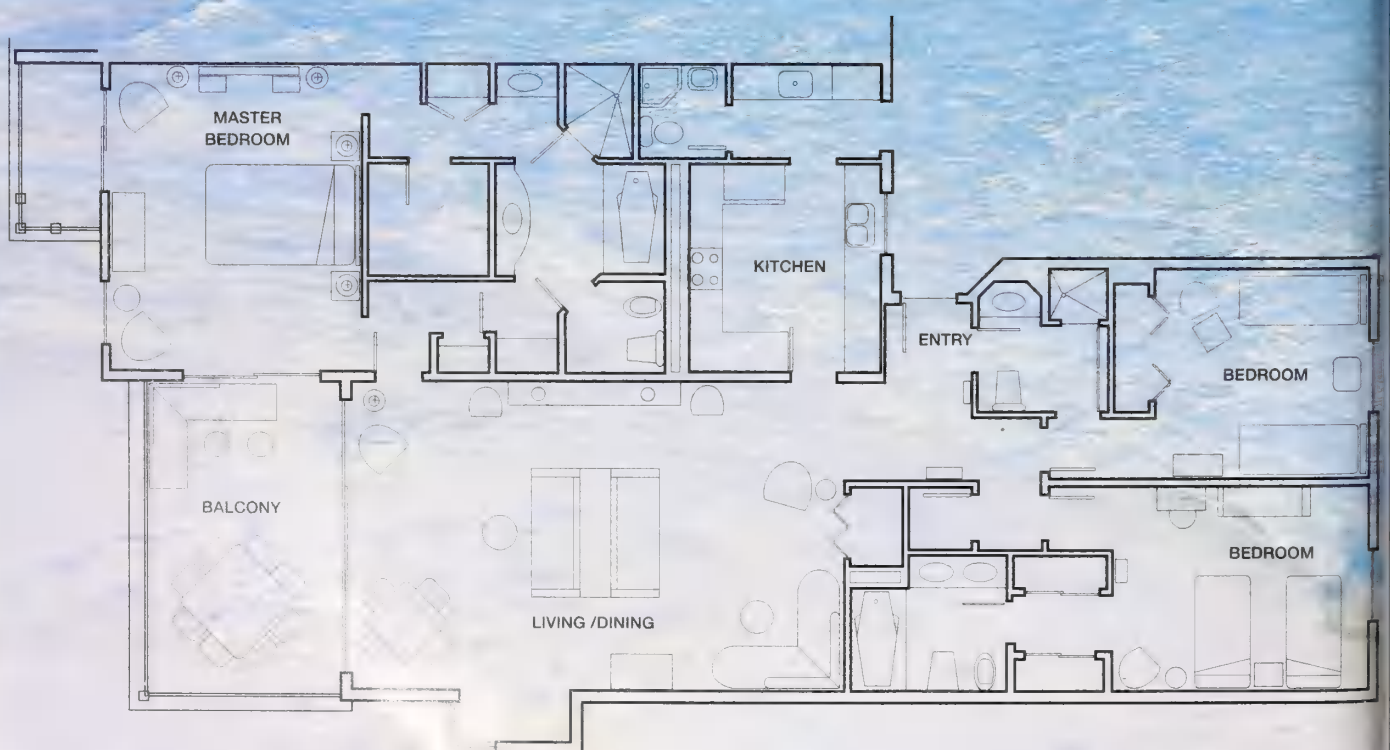
*Between the bright morning sun and the screeching peacocks, no guest needs an alarm clock in the original bedroom (right), tucked under the gable with walls and ceiling of scratch-coat plaster. Most of the furnishings come from the Saturday morning auction that Bohn never misses. Above: For an easy four-poster look in the master bedroom, Bohn attached double molding to the ceiling and ran a rod between to hold natural linen bed curtains.*

# SNOWBIRDS OF A FEATHER

## ONE FLOOR PLAN, TWO FLIGHTS OF FANCY

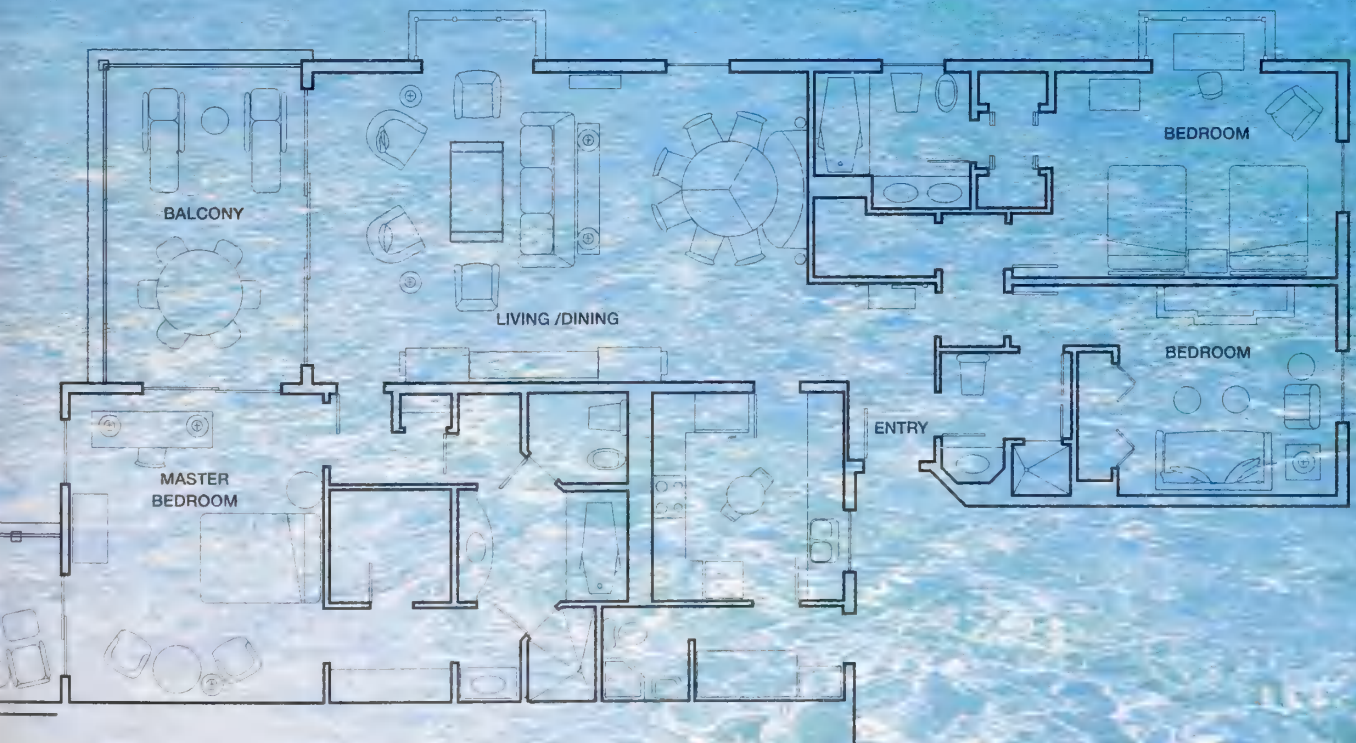
*The great winter migration is on. From Chicago to Scottsdale, from Los Angeles to Rancho Mirage, from New York to Boca, more people than ever are flying off to second homes in the sun. In the tropics, in the desert, they are looking for a different way of life—and finding a different way of decorating. In this special portfolio, two firms offer their visions for the same three-bedroom apartment in one of the loveliest private communities in the Bahamas. Stingray Hornsby created a romantic romp around the world's most exotic places; Sandra Nunnerley reinterpreted easy beach living in a sophisticated new way.*

By Stephen Drucker | Photography by Antoine Bootz | Produced by Carolyn Sollis





*The spaces had mirror-image plans so the problem was identical: to decorate a newly constructed apartment in the Bahamas with three bedrooms and 3,000 square feet. Keys to Stingray Hornsby's plan, below left, are back-to-back sofas in living room; a dining table on the balcony; lots of twin beds. Sandra Nunnerley's approach, below right, includes a dining area for ten in the living room; an enlarged guest bedroom with two queen-size beds.*

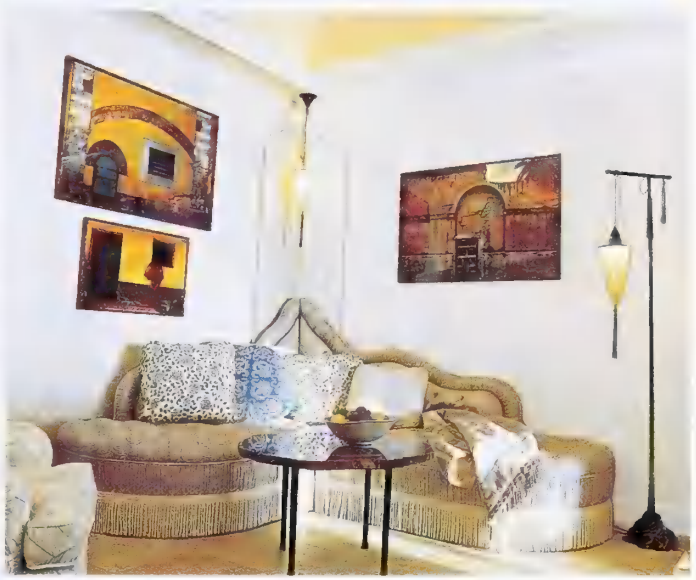












**n voyage.** You are being sent on the and tour, like any 19th-century Eng- n gentleman. Your guides are the dec- ators DeBare Saunders and Ronald ayne, who are partners in Stingray ornsby of New York and Connecticut. o need to pack; you're not going far, erely touring the winter residence that ey recently completed for a couple o live in New York.

First stop, Istanbul, or at least a all piece of it, in the living room. An dinary bay window has been trans- med into something cool and magical th tile that the decorators sent for m Turkey. On a hot afternoon, tuck a cushion into the small of your back and feel that cool tile against your skin.

Next, to Venice, for a lesson in luxury, sensuality, antiquity. Those mysterious silk lanterns dangling throughout the apartment were designed by Mario Fortuny in the 1920s. Those richly textured palazzo walls are in fact an embossed paper called anaglypta that has been cleverly glazed. Says Saunders, "The walls look as if they have been flooded by a canal a few times over the centuries."

Onward to the palaces of Fez and Marrakech. A corner banquette on the balcony, and another in the living room, are curved in an invitation to linger and loll. Any position but upright.

And then the long trip to Bombay. Elaborately carved teak screens painted ivory filter the brilliant sunlight without blocking the views from the living room and bedrooms. Everywhere there are pieces of furniture made in India, some with intricately inlaid marble surfaces decorated with semiprecious stones.

So pleased were the decorators with their grand tour theme that they even managed to work in a hint of the steamer itself, outfitting a guest room like a ship's cabin with a trundle bed. Of course for this client, it's strictly port out, starboard home.

*Opposite: Nineteenth-century Indian elephants were incorporated into a console; the mirror was made in India. Contemporary color photography on the walls brings it all into the present. Top left: Turkish alcove in the living room, with corner brackets rved in India. Top right: Massive lanterns are Italian. Above left: Dining on the balcony. Above right: Living room banquette.*





*DeBare Saunders on guest rooms: You can never have enough beds or enough storage. Trundle beds are a great solution. Don't forget a place for guests to put their luggage*

*In the master bedroom (right), an armoire with Indian motifs designed by Stingray Hornsby and made in Connecticut conceals the television. Luxury is a bedspread trimmed with seed pearls. Top: A guest room outfitted like a steamer cabin, with a trundle bed. Above: The wood-and-bone dressing table in the master bedroom came from Malcolm Forbes's Morocco house.*




GEORGES BLANC











**ake it feel like Palm Beach**. Palm ach, Australia." Decorator Sandra nnerley, who grew up in Australia l New Zealand, knew exactly what Australian-born client meant. Sun-ne. Laughter. Lots of children. Cock-s and bridge games. Lazy afternoons your swimsuit on the sofa.

For Nunnerley, working with her ject designer Pam Christensen, it all an with tropical color: blue, yellow, al, sand, white—the colors of an derwater dive in the Bahamas.

Comfort came next—a giant ottoman instead of a coffee table, deep tub chairs that swivel so a lively conversation can grow even livelier. Comfort also means a five-foot-round dining table for ten partnered by a banquette, so when the owner is having her breakfast she can put her feet up, spread out the newspaper, and take over the table.

Nobody wanted the apartment to look brand new, as if it were a hotel room. Wallpaper—a crosshatched design handpainted by Elizabeth Dow for the living room, cloth-backed straw in the guest room—helped to take the rawness out of the walls. Asian antiques and Australian paintings collected by the owner give every room a sense of permanence.

Through it all runs an overwhelming feeling of tranquillity, in part from the Japanese flavor of simple pale-wood furniture that Nunnerley designed for the project, but mostly from all that uncluttered space and all that white.

Here's how the comely Sandra says she would dress for a visit here: White linen. Bronze sandals. Hot-orange nail polish. A golden tan. The right decorator is always the best accessory.

*In the living room (opposite above), three fabrics mixed and matched on a seating group, cabana stripes on the windows. pposite below: The ash-topped dining table can seat ten. Top left: In lieu of a coffee table, a huge ottoman with a removable den tray. Top right: Always room for one more in the study as its sofa is a twin-size bed. Above left: Nunnerley designed the deboard—a pair of bleached elm-and-straw cabinets connected by a long shelf. Above right: The simple life on the balcony.*

*Sandra Nunnerley on guest rooms: Two queen-size beds will satisfy most of the unlikely combinations of modern family life. If necessary, cut back on closet space to make room for them*

***Tall tailored canopies in the guest room enhance two queen-size beds. Loose canvas Roman shades are easy to draw and casual in effect. For drama, a chocolate-lacquered lampshade. For comfort, a dressing table (bottom). Below: Lined blackout curtains and a palette Nunnerley calls "blush" were the main requests for the master bedroom.***









# PAINT LIKE A PRO

*Suffering from paint-chip overload? To the rescue comes Ralph Lauren's new paint collection. It takes the worry out of choosing colors and brings decorator finishes within easy reach of any serious do-it-yourselfer*

By Rhoda Jaffin Murphy Photography by Antoine Bootz Produced by Sarah Kaltman

**Paint is an inexpensive, everyday tool,** but it remains the most versatile in a designer's arsenal. A new coat of the right color can transform a plain vanilla room into an inviting retreat; a special textural treatment can turn an ordinary wall into a fantasy.

But anyone who has shuffled through endless varieties of off-white or squinted at an inch-square chip of blue trying to envision it on four big walls knows that choosing paint is daunting and risky.

Now help is at hand. Ralph Lauren, whose home furnishings have brought instant pedigree and decorating confidence to houses all over America, is offering a latex paint collection, produced by Sherwin Williams, that takes the guesswork out of choosing and coordinating colors. Instead of presenting the many Ralph Lauren colors by variation in hue, as most paint collections do, the designer has organized his colors by lifestyle groups: Thoroughbred, Country, Santa Fe, Safari, and Sport (all familiar names to Lauren regulars). To make top-flight decorating even easier, Lauren has also created easy-to-apply textural finishes as well as kits for simple paint techniques that bring the look of professional decorating into the grasp of virtually everyone. Better yet, the paint and the treatments are affordable—the paint starts at $21 a gallon, the finishes at $32, and the technique kits at $90. They are available at select Home Depot stores and at paint stores, where special Ralph Lauren displays are being installed.

The displays show how Lauren divides his myriad color choices by ambiance. The title of each grouping tells you the look it offers. Thoroughbred, for example, with its deep clarets and verdant greens, contains the tonalities of an English manor house. In another mood, the dazzling reds and blues of Sport suggest high spirit, high energy. In other words, you pick the style and this collection offers you the palette.

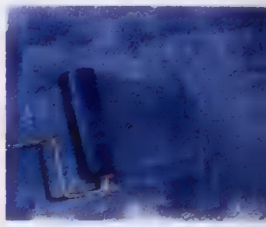
***To mimic raffia, we treated the top half of this wall with the chambray technique in Summer Porch Yellow (#CM03). The lower half of the wall was painted in a complementary shade—Oasis (#SAO3A)—while we covered the floor with Momba Mist (#SAO9D), both from the Safari collection.***

With suede-finish walls in a patrician green, a family room takes on the aura of a London library. With the chambray technique, walls acquire the familiar warmth of a faded denim shirt and make you think of an American farmhouse. All the special paint finishes can be accomplished by novice painters. Some, such as River Rock, can be achieved with a brush in one step—think of it as texture in a can. Others, such as the chambray technique, require a few more steps and tools.

For Lauren, paint is the natural progression in his mission of bringing high style home. First he created the furniture, the accessories, and the textiles; now he has produced the backdrop.

***A striking color often calls for simplicity in furnishings. Dazzling Trainer Red (#SP13D) from the Sport collection brings high-tech energy anywhere, whether the space is a wide-open city loft or a sunny beach cottage.***

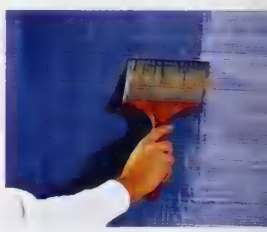




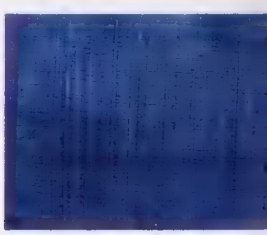
*For the chambray technique, an amateur painter rolls the glaze over a base color.*



*Working in arm's-length sections, she brushes the wet glaze horizontally to desired effect. Let dry.*



*Still using the chambray Weaver brush, the painter strokes the glaze vertically to complete the look.*



*The finished effect closely mimics the crosshatching and variations of cloth.*



*get the*
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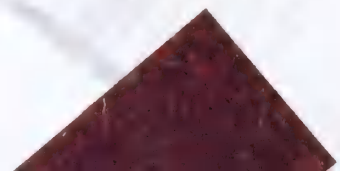
*result is*
*rface with all*
*warmth and subtle*
*olorations of*
*l-worn leather.*



*A fireplace gains the look of stone with Lauren's River Rock paint (#RRO4A) in Coastal Sand. The walls are finished in Desert Plateau (#SUO56) from the Suede group. To suggest molding: stripes in the Balmoral red (#THO4C) from Thoroughbred.*

FOR MORE DETAILS, SEE READER INFORMATION

*With Lauren's finishes and techniques, novice painters can bring high style home. A surface subtly evocative of sandstone can be had right out of the can. With the help of a kit you can create a wall that looks like old leather*





In northern California's Mendocino County, "Cheesecake," a retirement compound by Fernau & Hartman Architects, recaptures the casual air of a summer camp. The staircase leads up to the shared library.



# COMPOUND INTERESTS

**To create an enjoyable and supportive environment for their later years, eleven California friends joined architects Richard Fernau and Laura Hartman in designing a handsome new way to grow old gracefully**

By Martin Filler  Photography by Tim Street-Porter
Produced by Susan Zevon and Jody Thompson-Kennedy

**It used to be** that buildings aged more gracefully than people did. But in our present-day world of slapdash construction on the one hand and increasing life expectancy on the other, it is not unusual for homeowners to outlive their houses or for houses to outlive their usefulness. It is estimated that only twenty years from now 14.5 percent of Americans—or some 46 million citizens—will be over 65. The architectural implications of those figures are staggering, as is the fact that so few people have begun to address the imminent housing needs of the largest growing age group of our society.

Eleven longtime friends in California, now in their fifties and sixties, were determined to take matters into their own hands so they would not spend old age in the isolation they had seen their parents struggle with. Over the past three decades, during which many of them lived near one another in Southern California, these active professionals have shared daily child care, Sunday dinners, and annual vacations while seeing each other through divorces, remarriages, and offspring growing up and leaving home.

Through all the changes, says one member of the group, Gaile Wakeman, "The long, long friendship of the women has been the bond that keeps things going." Thus when it became time to think about retirement, the friends quite naturally decided that they would do that together.



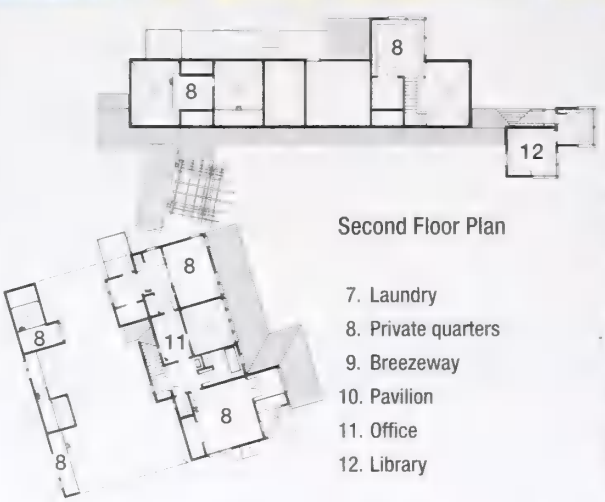

First Floor Plan

1. Living room
2. Entry
3. Dining room
4. Kitchen
5. Pantry
6. TV room

In 1987 two couples and one single (the others joined later) formed a general partnership and bought a wooded eighteen-acre property along a river in northern California's Mendocino County, some 100 miles north of San Francisco. Several of the women had discovered the area during a conference, and their search for land focused on that unspoiled rural region.

"We share more than a location or an environment," another resident, Louise Browning, maintains. "It's a plan, a bonding, a family—it's a magical thing." The family who had previously owned the site was called Casada, akin to the Italian *cassata*, a kind of cheesecake, and the punning nickname Cheesecake was invented for the place.






Second Floor Plan

7. Laundry
8. Private quarters
9. Breezeway
10. Pavilion
11. Office
12. Library

The group includes a writer, a physical therapist, an engineer, a doctor, a lawyer, a high school principal, and several teachers. The participants agreed that everyone would receive an equal amount of private space for their basic investment—a 12-by-15-foot bedroom—which could be augmented for those who were willing to pay more. The $200,000 land cost and $640,000 for design and construction was shared equally by each individual partner, with some of them assessed for larger bedrooms.

As Dick Browning explains, "All of us together can afford much more than we could separately." When a member dies or decides to leave, his or her share will be bought

**Ve hoped that our**
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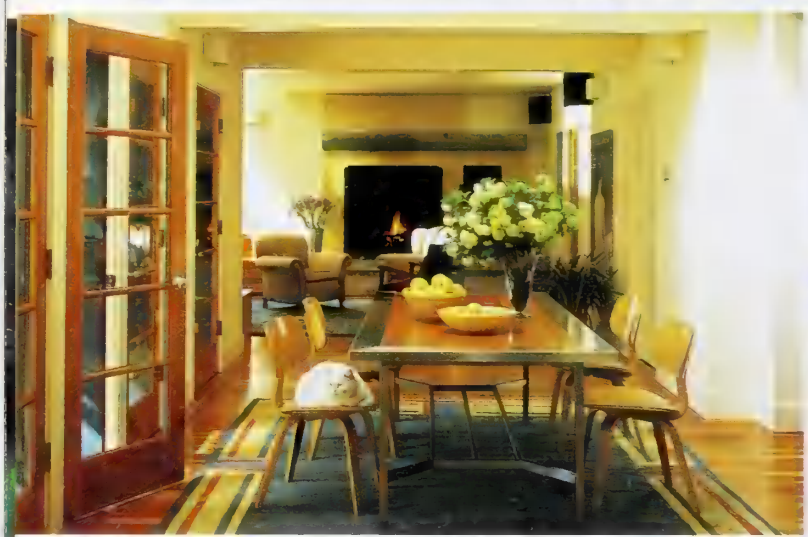
*Three-year-old Zachary Salk and his grandfather Daniel Myers (above) chat atop the woodpile. Above left: Zack and grandmother Jill Myers in the vegetable patch and (left) with his mom, Jean Gray Salk. Opposite: Around a meadow ringed with redwoods, the main lodge, at center, is flanked by workshop at left and bedroom wing with library at right. The landscape architect was John Furtado of Seattle.*

out by the group. Each individual pays a $600 monthly maintenance charge, and while in residence pays $4 a day for utilities. Telephone and food costs are handled individually.

To their initial meetings about hiring an architect, two members of the group brought articles on a Napa Valley house designed by the Berkeley-based architects Richard Fernau and Laura Hartman. This small office is noted for its seemingly informal but rigorously thought-out work, especially its relaxed assemblages of cabinlike pavilions which appealed to the Cheesecake crowd, and so the firm was hired.



Architecture by committee can be an impossible task, but the clients appreciated the give and take central to Fernau and Hartman's collaborative practice. "Because they believed in our approach, they left aesthetic decisions up to us," explains Richard Fernau, "and when they couldn't agree among themselves about the plan they came to us as arbitrators."





***In the main lodge, natural wood and floods of light give the interiors the feeling of a clearing in a forest. This page, clockwise from above left: Dining table can be extended when more partners are in residence. Bay window in kitchen shelters breakfast nook. Soaring living room windows frame majestic redwoods. Opposite: Writing corner on stairway landing. The furnishings were chosen by Ted Boerner.***

Although Fernau's thesis at the Berkeley architecture school had been on housing for the elderly, the members stress that they were more interested in a setting that would promote an active old age rather than one geared to possible infirmities. The architects gave them a highly flexible scheme that encompasses both contingencies. Doorways are wide enough to accommodate wheelchairs, steps can be easily retrofitted with ramps, and elevators could be installed without making major changes to the buildings.

The thoughtful layout of public spaces enhances personal contact among the residents. In the central building or main lodge there is one spacious living room (the television occupies an adjacent alcove which can be closed off) and a big communal kitchen. Some of the bathing facilities are shared, and there are outdoor sinks for those who prefer open-air ablutions. Other common spaces, such as the barn-like workshop (for carpentry, wine-making, and other hobbies) and the cozy second-story library (where members have pooled their books), were placed at opposite ends of the compound to promote movement and chance meetings.

A lighthearted summer-camp atmosphere is sparked by Fernau and Hartman's typically playful way of putting buildings together. Because of Cheesecake's proximity to the flood plain of the river, the buildings are raised on stilt-like supports. The predominantly dark green exteriors are given bright contrast by the yellow used to signify communal areas and the red employed to mark certain private spaces. Yet the exteriors are free of the coy stylistic touches that could have turned this dignified though unstuffy complex into a corny Wild West village.

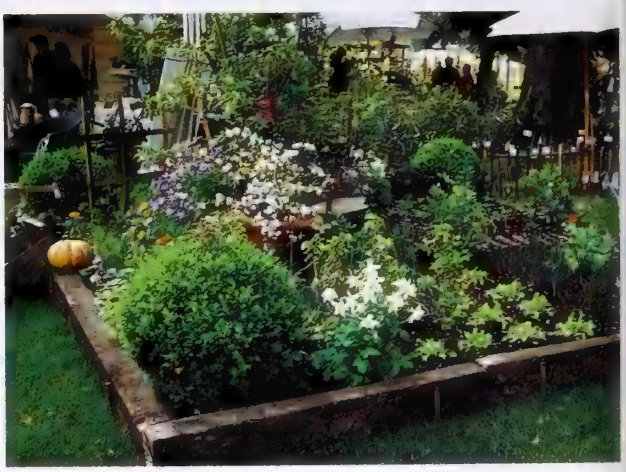
Clearly, this adventurous living arrangement, remote from big-city services, is not for everyone, let alone mature adults set in their ways. Visitors to Cheesecake have expressed surprise that residents have so readily divested themselves of the possessions of a lifetime. "I miss being near an airport, able to take off at a moment's notice," admits Jill Myers, "but I certainly don't miss some end table I bought 25 years ago." Thus far, only the Myerses are in full-time residence at the compound, to be joined by the others as their professional commitments wind down.

The site plan heightens the attraction. "It is a magnet for all our families," reports Dick Browning, "and it's gratifying that they want to use it for occasions big and small." Jill Myers says, "Because the buildings are spread around the edge of the meadow, we can watch our grandkids play from the veranda or join in with them. Each of us feels that we own every inch of the place, and not just one corner of it."









In the Parc de Saint-Cloud just outside Paris stands the tented stand of the florist Millefeuille (top). Left: François-Xavier Lelanne's stone-and-resin sheep with bronze heads in a garden by Camille Muller for the magazine Marie Claire Maison. Above: Display by garden designer Huges Peuverjne. Right: Shopping for plants.





# THE BEST GARDEN SHOWS

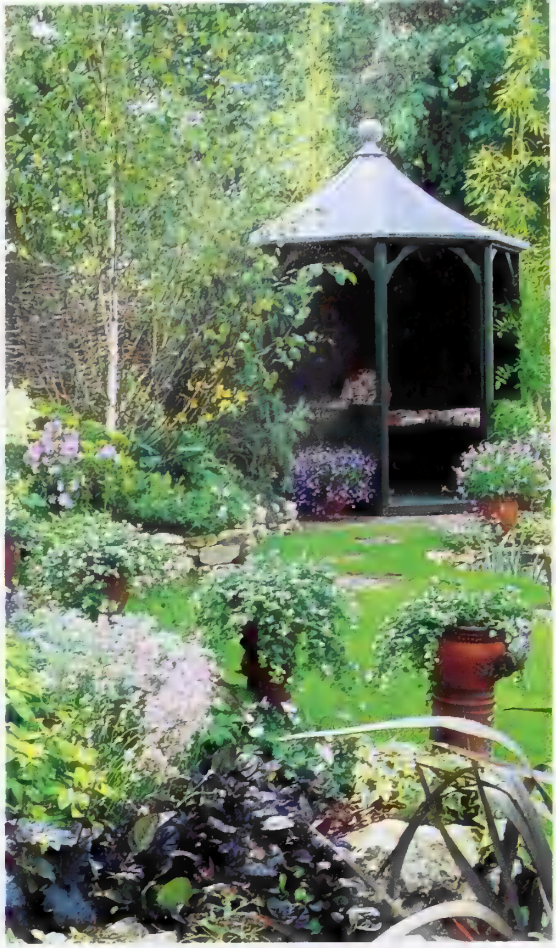
Here is a roundup of our favorite garden shows in the United States and Western Europe. Some are old standbys like the Philadelphia Flower Show and London's monumental Chelsea Flower Show. Others are newer—a less regal London show at Hampton Court Palace that is gaining great popularity; another fast-growing show at Masino in the north of Italy; a third at Saint-Cloud outside of Paris. Some take place while we are still looking out of frosty windows at sleeping gardens; others are held while home gardens are in bloom. What they all have in common is pleasure and information: that lovely damp, earthy, smell; the beautiful, inspirational beds and borders; the introduction of available, exciting new plant materials

By Christopher Petkanas

**With almost one in two** French men and women active gardeners, with no less than three million private gardens in France, and with the increasing interest of green-minded Americans who happen to find themselves in Paris in the spring, l'Art du Jardin should have no trouble attaining its goal of 70,000 impassioned plantspeople in this, its third year. With the Grande Cascade (waterfall) of the Parc de Saint-Cloud in the immediate suburbs of Paris as its ravishing centerpiece, the springtime show, spread out over more than twelve acres, promises 300 exhibitors offering everything from rare collector's orchids to handsomely patinated vintage paving stones to the most up-to-the-minute mower technology.

Demonstrations—planting, terra-cotta-pot throwing, and topiary pruning—are also in the lineup. And yet while some twenty of the biggest names in French landscape design will be represented by gardens created especially for the event, organizers of l'Art du Jardin take perhaps the greatest pride in the show's emphasis on dealing with spaces that are either small or urban or both. The message: You don't need a soccer field to plant a spiritually nourishing garden, and it doesn't have to break the bank. The motto: "To every gardening question an answer, to every gardening problem a solution."

L'Art du Jardin (The Art of the Garden) takes place in the Parc de Saint-Cloud in a suburb of Paris from May 30–June 3. The first day is by invitation only. For information, telephone 011-33-1-470-43-912.









*Hampton Court scenes, clockwise from bottom left: The Mad Hatter's playful sod teacup sits on a trompe l'oeil checkerboard in the award-winning exhibit "The Borogrove Folly," a reference to Lewis Carroll's poem "Jabberwocky." Potted fuchsias lead to an intimate hexagonal summerhouse. Diamonds of Yorkshire stone cut through intricate low boxwood hedging. A cottage garden of annuals, perennials, herbs, and bulbs spills onto a serpentine path in a midsummer display.*

By Hatsy Shields

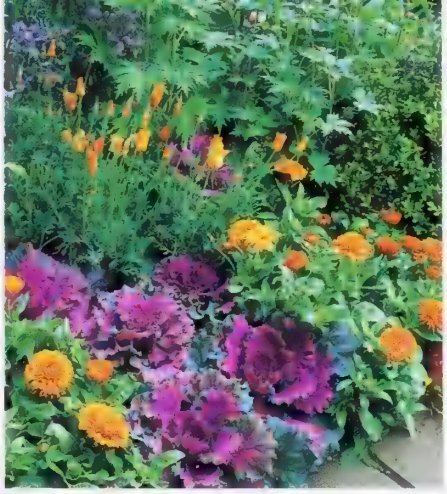
**England's two grandest flower shows are** both Royal Horticultural Society (RHS) productions: The Chelsea Flower Show offers elegant green magic by the cream of British horticulturists while the Hampton Court Palace Flower Show is a rollicking carnival of plants, garden gizmos, and fried-food stalls. Unlike the pre-spring American flower shows that lure visitors with a whiff of lilac in February, both English shows occur at the height of the growing season: Chelsea in late May, Hampton Court in early July.

Kicking off a social season of tony events, the Chelsea show is held in London on 23 acres of the Christopher Wren–designed Royal Hospital grounds, three-and-a-half acres under a single tent. Seven hundred exhibits will be viewed by 160,000 people over four days, the first two open to RHS members only. (Why not join for about $45?) Garden designers and nurserymen, who are awarded coveted RHS gold medals reap solid commercial benefits. The international garden world bows to Chelsea winners, and rightly so: Magnificent hybrids and original designs have been presented here for 82 years.

The Hampton Court show is a lively six-year-old upstart sprawling over 25 acres of parkland at Henry VIII's palace near the Thames just outside of London. Eight enormous marquees sheltering floral displays and 15 outdoor show gardens make up the world's biggest horticultural exhibition. And even though shopping is the premier activity of the six-day event (growers restock constantly from vans of extra flowers), visitors are also hungry for information. Communication is alive—no nurseryman ever refuses to answer a question, however basic.

This show makes gardening democratic. Plastic bags of plants dangle from strollers. Pensioners examine goods ranging from pewter thimbles to dovecotes and teak furniture. I bought a pocket book plant encyclopedia at the RHS booth, and there, among the 43,000 other visitors that day, bumped into the author, who graciously signed it. Everyone takes home a treasure from the Hampton Court show.

Hampton Court Palace Flower Show runs from July 9–14; the first two days for RHS members only. Ticket information above, under Chelsea.



Chelsea Flower Show is open from May 21–24; the first two days for RHS members only. For tickets, call Ticketmaster at 011-44-17-344-4343. The Royal Horticultural Society's number is 011-44-171-834-4333.

*The Chelsea Show, from top to bottom: Annuals make bold bedding-out partners—orange calendulas, rose-colored ornamental cabbages, California poppies. Golden hops and climbing roses scramble up the columns of Rupert Golby's tiled gazebo flanked by tubs of red geraniums. Sir Terence Conran's "Victory Garden" includes lettuce, leeks, potatoes, washtub, wringer, and dustbin.*







*The range of Tre Giorni exhibitor Dino Pelizzaro (his stand at left) is narrow and deep in rare Mediterranean and subtropical species, which he displays on a pyramidal trellis. His greatest love is propagating pelargoniums. Pelizzaro is a French nurseryman and landscape designer on the Côte d'Azur. Opposite, above left: Pelargoniums for sale. Below left: Vivaio Anna Peyson, based in Castagneto Po, Italy, displays her old-fashioned roses in a beautiful and novel way by showing just the heads set into moss. Behind them on the planed lid of the custom-made display box are the labels. Opposite, above right: New and antique garden furniture and accessories are a popular feature at the Masino show. Below right: The fair from a distance.*

By Christopher Petkanas

aolo Peyrone, an exuberant Russell Page disciple ho has gone on to become Italy's foremost land- ape architect, and the high-society horticulturist ariella Agnelli were attending the hugely popular omaine de Courson garden show near Paris a umber of years ago when it occurred to them that e slumbering garden scene in Italy might be udged awake with a similar event—boutique-size nd visitor-friendly—on Italian soil. Their first ow at the 11th-century Castello di Masino, thirty iles north of Turin, was held in 1992. Four thou- nd people turned up to peruse the plants and lated offerings of 25 exhibitors. At this year's fair, Three Days for the Garden," set for May 3, 4, and 5,










the numbers are projected to climb to 16,000 and 60, respectively.

The garden show, for all its chic appearance, is geared to the serious plantsman, the hands-on dirt gardener. "We're all about quality, not quantity," says Silvina Donvito, the event's nonstop organizational engine. "The whole point of coming to Masino is to buy a plant or tree you can't buy anywhere else."

Peyrone says, "People wouldn't travel from all over Italy, driving hundreds and hundreds of miles, if we weren't offering something they couldn't get anywhere else. It's rare, robust specimens they're after, and we deliver. As for exhibitors, our policy is open-door. French, English—everyone is welcome. Italian nurserymen must see what's happening elsewhere."

According to James Harris, whose Mallet Court Nursery in Somerset, England, has perhaps the largest collection of oaks in Europe, Masino not only pulls in the plant specialist, but the plant specialist who buys big: Last May, Harris sold one each of the 53 oaks he showed to a single Italian client in a single morning. Says Harris, "The public, attracted by the diversity so important with a young show like this, is keen to learn. I've got nothing against the live ornamental chickens sold at Masino because who knows? Someone buying an ornamental chicken may also end up buying a tree."

Tre Giorni per il Giardino (Three Days for the Garden) is open May 3–5 in Masino, Italy. For information, call Silvina Donvito, 011-39-11-66-04-339.

By Hatsy Shields

# American Flower Shows

**If it's true** that gardens are really fashion statements, then the runways not to miss are America's flower shows—horticulture's parade of what's new for the backyard. Here's where you'll find the latest disease-resistant hybrids, a perennial never dreamed of in such a startling color, the cleverly designed wrap-around-a-tree bench, a composter that regurgitates nutritious black fertilizer from banana peels. Some of us simply love stepping from winter slush into the perfumes of spring—hyacinth and apple blossoms. It's a time to entertain your children in front of the lightning-fast vegetable slicer-dicer demonstration; to bring home tiny Venus fly traps that will be overwatered in a week.



Longest-running of the nation's shows is Philadelphia's—167 this year. It covers ten acres, making it the world's biggest indoor show. Highlighting ties to green thumbs in Great Britain, Cincinnati's flower show is the only U.S. show endorsed by the Royal Horticultural Society, although San Francisco's centerpiece garden will be designed by England's well-known horticulturist John Brookes. Rooftop gardens will be featured this year at the Southeastern Flower Show in Atlanta. An excellent lecture series is scheduled for New York's newly energized show.

Each with a personality of its own, the score of flower shows dotted around the country all celebrate regeneration—just when we need it the most.

February 7–11. *Northwest Flower & Garden Show*, Seattle, WA; 206-224-1700. Local landscapers and nurserymen design thirty gardens. Rosemary Verey, Penelope Hobhouse, Pamela Harper, and Topher Delaney lecture. On February 5, House Beautiful editor Margaret Kennedy will speak on relating the house to the garden; proceeds to benefit the Arboretum Foundation.

February 22–25. *Rhode Island Spring Flower & Garden Show*, Providence, RI; 401-421-7811. This young show, in its third year, features a butterfly exhibit from Roger Williams Park Zoo, a re-creation of a native Rhode Island woodland, and an 18th-century period garden.

February 21–25. *Southeastern Flower Show*, a benefit for the Atlanta Botanical Garden, Atlanta, GA; 404-888-5638. Four acres of gardens resonate with an international flavor. Michael Shoup, owner of the Antique Rose Emporium in Texas, talks about rose rustling; Steven A. Frowine from White Flower Farm shows new plants for southern gardeners.

February 25–March 3. *Philadelphia Flower Show*, Philadelphia, PA; 215-625-8253. The oldest show in the country will expand this year, going from six acres to ten in its new location, the Pennsylvania Convention Center. Focusing on the history of horticulture, the show offers displays like the Liberty Bell Fountain and a re-creation of America's first botanical garden.

March 6–10. *The Minneapolis Home and Garden Show*, Minneapolis, MN; 612-933-3850. The highlight is a roundabout garden (110 feet in diameter) with perennials, trees, and shrubs, and an Italian fountain.

March 7–10. *Wichita Lawn, Flower & Garden Show*, Wichita, KS; 316-721-8740. Calling itself a "small-scale Philadelphia," Wichita has six large center gardens and four smaller gardens. One of the 1995 exhibits received an environmental award from the American Horticultural Society.

March 8–17. *The New York Flower Show*, New York, NY; 800-553-2121. Returning to the Coliseum (Broadway at 59th Street) after a hiatus, the New York show takes as its theme "Broadway in Bloom, A Salute to New York Theater."

March 9–17. *The 125th Anniversary New England Spring Flower Show*, Boston, MA; 617-536-9280. Tropical, desert, and woodland gardens as well as a traditional New England garden reflect American ecosystems.

March 28–31. *The Ann Arbor Flower & Garden Show*, Ann Arbor, MI; 313-998-7002. Ann Arbor salutes Claude Monet's garden at Giverny with an eighty-foot mural, a series of arches with climbing roses, and rectangular beds similar to Monet's "paint-box" gardens.

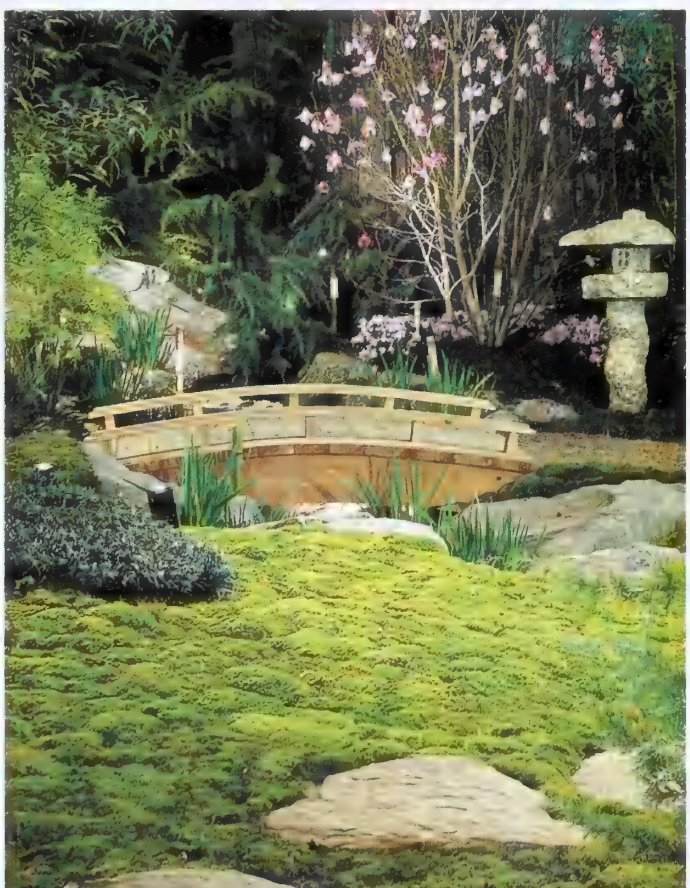
April 6–14. *The Rockefeller Center Flower and Garden Show*, Rockefeller Center, New York, NY; 212-698-8684. One of the few outdoor shows in the country welcomes two dozen growers, landscape designers, and nurseries.

April 24–28. *The Cincinnati Flower Show*, Cincinnati, OH; 513-579-0259. Set on a 230-acre retreat and endorsed by the Royal Horticultural Society of Great Britain, this show offers 40 gardens and a sixteen-monitor video wall with techniques on pruning, preparing soil, and arranging flowers. Linda Yang, author of *The City & Town Garden* and children's book author Tasha Tudor lecture and design gardens for the show.

April 24–28. *San Francisco Landscape Garden Show*, San Francisco, CA; 415-750-5108. Two piers of displays including a children's discovery exhibit, garden technology demonstrations, and exhibits showing how to link home to garden for this year's theme, "Window on the Garden."

Philadelphia (opposite), red hyacinth 'Jan Blos,'
clamen, snowdrops. Above: Palms and irises in San
ancisco. Below left: In New York, succulents and lilies.
low right: Southeastern show's Japanese moss garden.





# TEN GREAT BATHROOMS

*The idea-packed bathrooms in this portfolio offer an amazing stylistic range. Is it the frivolous formality of chinoiserie that delights you? Or do you prefer the clean woodiness of the sauna? Both are here. For one of our designers, North African motifs were the right thing; another wanted a mirror as big as the Ritz, along with other luxury-hotel details. Leaf through and find a kindred spirit, or if you don't, know that your bathroom today can be anything you want it to be*

By Carol Prisant

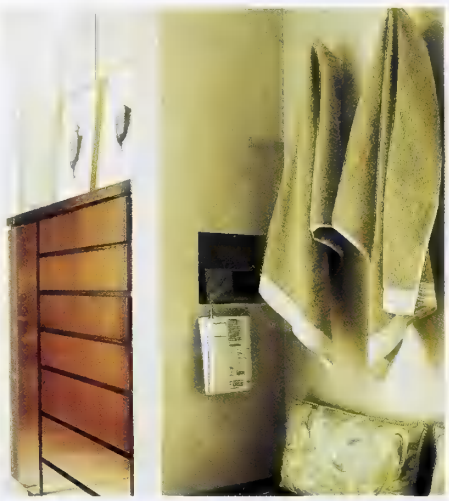


***Stripped yet sumptuous, a bare-windowed, bare-floored bath by designer Anthony Antine is formally turned out with a glittering gilt and black-lacquered chinoiserie sink cabinet and glinting 18th-century American mirrors. In the warm wrap of golden gessoed walls is cast an abundance of honeyed natural light. The Kohler tub is enclosed by a traditional paneled surround that has been wood-grained, as has the window trim.***



*A custom glass corner shower (right) and a saunaesque window seat with built-in towel storage distinguish designer Joan Halperin's sophisticated bath. The horizontal lines of the mahogany cabinets beneath the marble counter (bottom) and in an adjoining dressing room (below) are repeated in the tailored folds of a soft linen Roman shade. Marble-tiled Crema Marfil floors and walls are softened by baroque-scroll pillow covers.*
*A handy radio and telephone enable the early-rising owner to start the day without disturbing his family.*







*The Casbah might be just beyond the door of French designer Frédéric Méchiche's own chic bath (right) in the south of France. In an homage to the Matisse painting* Tangier, *he has unrolled around rough green plaster walls and doors ribbons of brilliant magenta (a color repeated in Yves St. Laurent towels). And using old-looking modern fixtures, the designer has made an oasis in the desert of inadequate French plumbing without compromising the dignity of his very old house. A wicker chair with a delicately picked-out red openwork scroll subtly repeats the scimitar-like patterns and painted trim, and an octagonal table holds towels. Bold black and white stripes wittily suggest North African desert robes.*



*For a serene master bath, Fu-Tung Cheng produced in his workrooms a concrete countertop (right) and bathtub deck (below), and embedded in each sober slab a playful selection of small, unique fossils. (Intrigued by their design properties, he also occasionally uses bits of automobile transmissions.) The stainless-steel undermounted sink, the dark slate floor, the slate wainscot, and the painted walls softly reiterate several shades of gray. Wood cabinets are crafted of Douglas fir, the handsome grain running horizontally on drawer fronts and vertically on cupboards.*

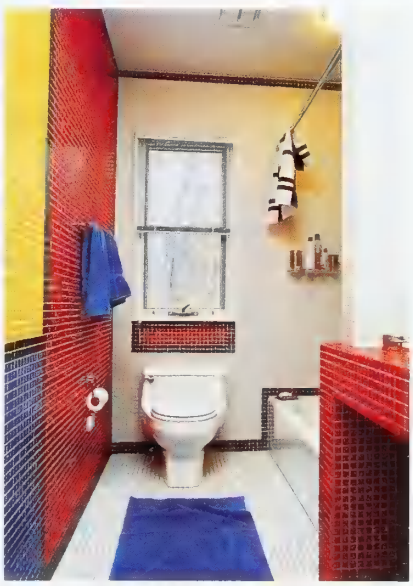




*Slabs of Paradise Blue marble on walls and sink seem pale pools of calm in this contemporary California guest bath (right) by designer John Saladino. Lighting the cool space while adding a provocative spiky contrast, one of a pair of 19th-century Moorish lanterns hangs beside a giltwood mirror. Both the linen closet and the toilet are hidden behind paneled doors of white-painted metal sash with sandblasted glass panes. A marble-topped shelf beneath the window holds twin towel bars. The slatted Savonarola wood bench is the perfect place to drip dry.*

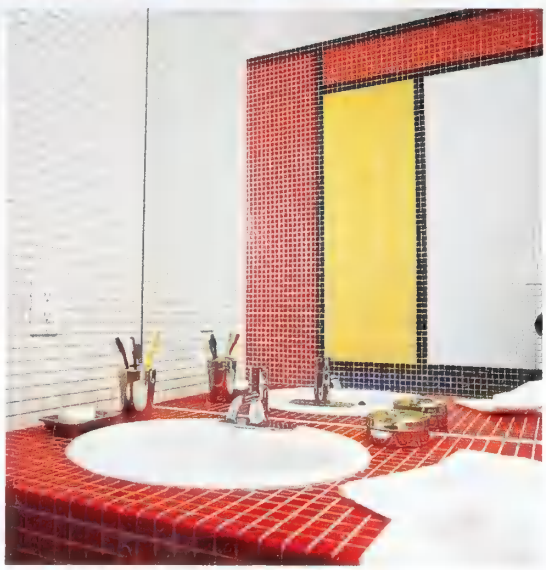


*Only the white-grouted tiles of the floors, walls, and dressing table are square in this small bathroom (left) by designer Celeste Cooper. Everything else—the large mirror over the vanity, the three-tiered towel tower, the small storage niche above the Kohler sink, and even the sink enclosure itself—is trapezoidal. "Only the play of pure shape," Cooper says. "No sacred designer objects here." And although particleboard drawer fronts are also angled, a softly slipcovered dressing-table chair (a Giorgio di Chirico comment on art borders its skirt) tempers any excessive edginess.*



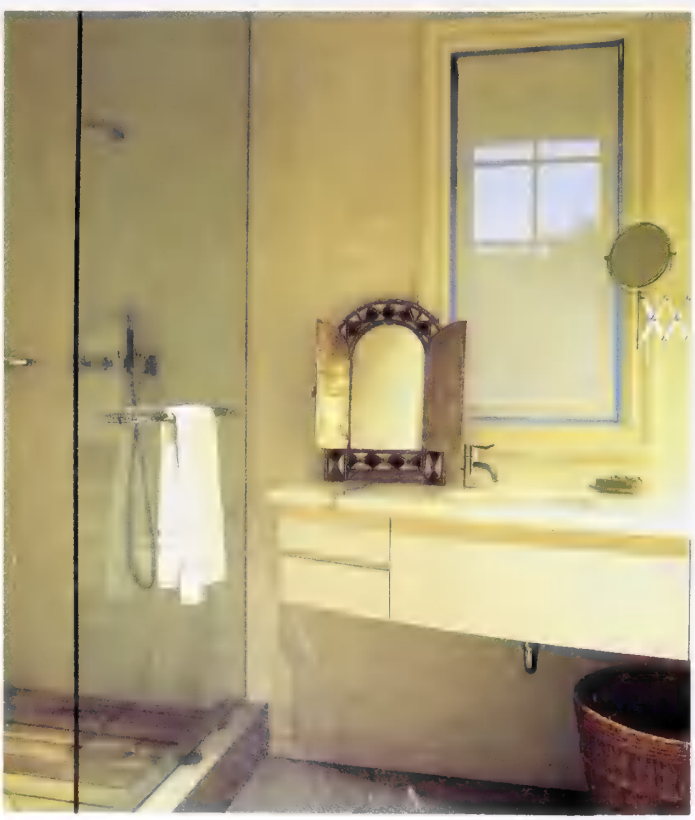
*or a child's bathroom in a contemporary house (two views, ght) the space allotted was long and narrow—not the easiest shape decorate. Colorful American Olean tiles seemed a cheerful, nctional, and even educational choice. Designers Barry Goralnick nd Michael Buchanan created, in tile, an unusual salute to eat Dutch modernist Piet Mondrian, enlivening this potentially dull om with vibrant areas of brilliant color, and using only, as londrian himself often did, the three primary shades, plus white and ack. One wall only has the Mondrian treatment. More color is dded in the red sink surround and patch under the window; all else is hite tile. The mirror above the jaunty sink reflects the pure geometry at has turned this space into a vivid, surprising tribute to art.*

PETER MARGONELLI



*A large bath of heavenly pale blue by Joszi Meskan Associates for the San Francisco Decorators Showcase '95 (right) pushes all the buttons of restrained luxury: walls with five layers of variously tinted hand-waxed plaster; gold-plated drawer fittings from old-guard hardware manufacturer P.E. Guerin; rich hardwood floors with stained and stenciled free-form borders; a vast mirror. More luxe is provided by the rare, mustardy-gold Italian marble on the sink countertop and tub deck, and the alabaster bowl chandelier. Both smooth stones seem meant for this rich, glittery setting. The antique brass towel stand and tub tray are like jewelry in the room. Wood shutters on the large window have extra-wide louvers to suit its scale, and the Kohler tub's paneled-wood enclosure is centered by a painted medallion.*



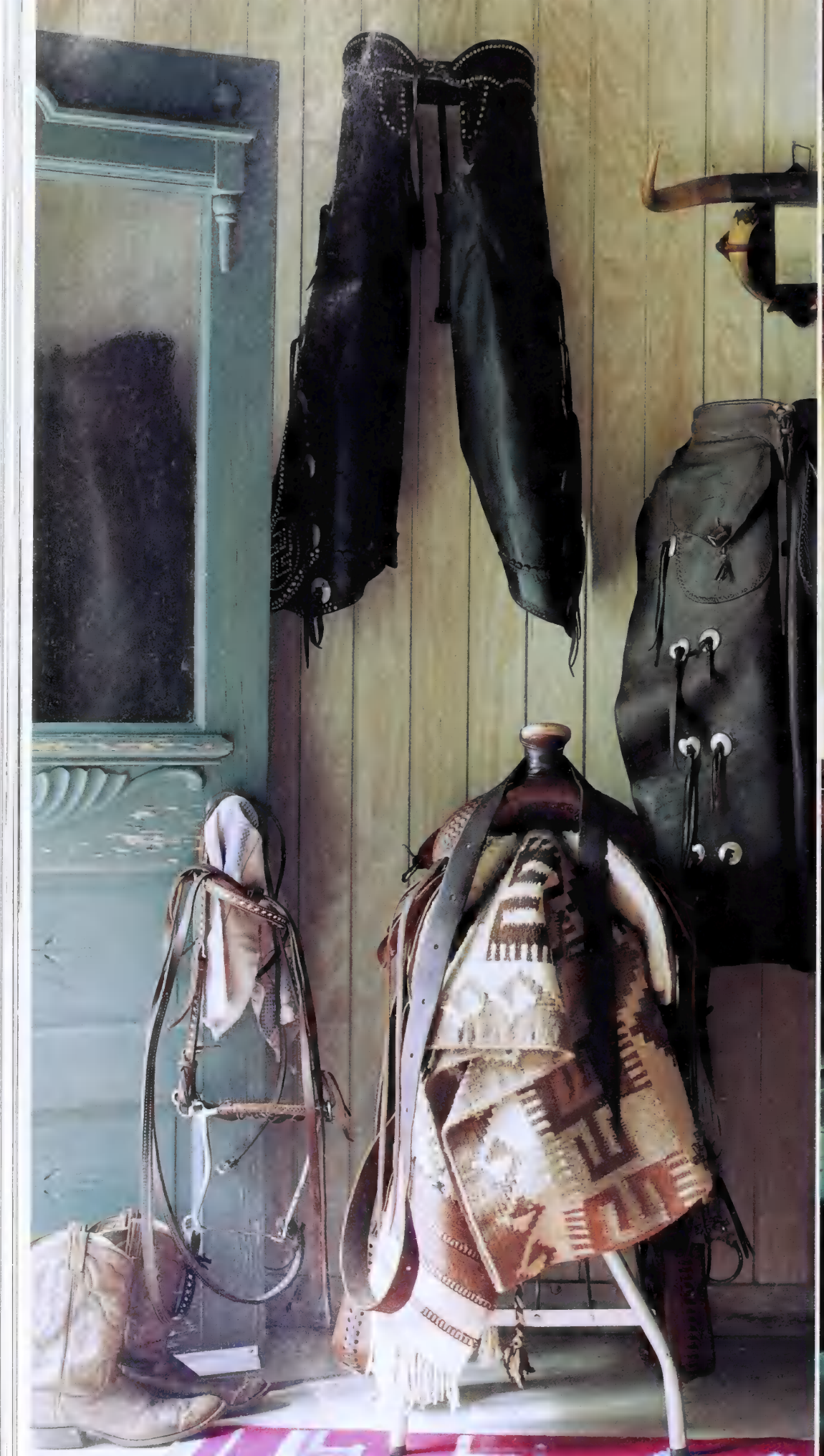


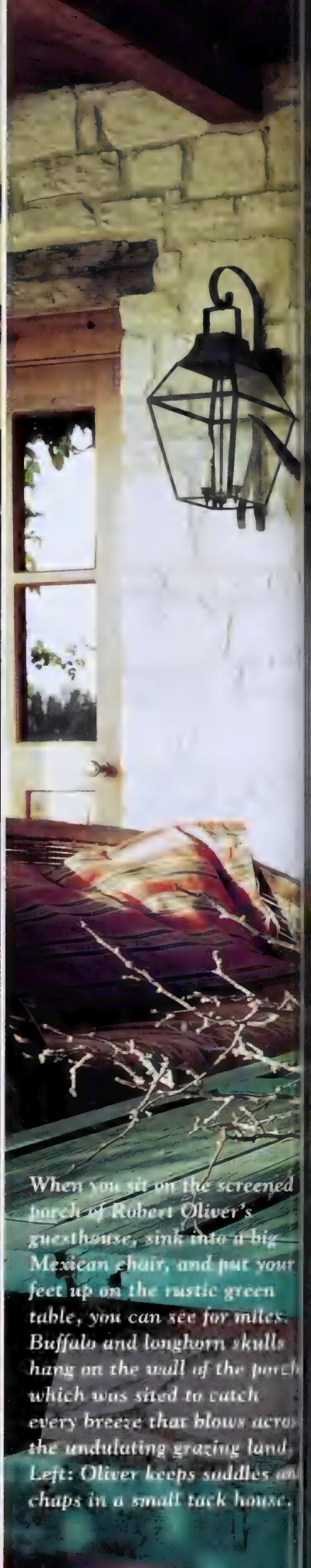
*In the guest bath of a beach house in southern California (left), Lembo Bohn Design Associates treat shower users to beach-evoking duck-board floors—minus the sand. Beneath the shower slats, the ceramic tile floor continues. A window above the onyx sink counter is covered in one-way solar screening, allowing the owners their view and their privacy. A creamily lacquered floating counter melds with smooth tinted-plaster walls which, with concrete added to their plaster mix, become completely waterproof.*

*This narrow bath (opposite), once three small rooms in a loft, has an elegant glass shower curtain—a twelve-foot, slightly curved impermeable glass membrane—sunk directly into the floor. Beautifully engineered glass showers (the glass-sheathed wall hides plumbing) are a trademark of New York designer Beata Galdi, creator of this one. In contrast to the glass, slate on floors and countertop, given a slight metallic finish, seems strongly three-dimensional when lit by brilliant halogen lights in a pencil-thin ceiling track.*

FOR MORE DETAILS, SEE READER INFORMATION







*When you sit on the screened porch of Robert Oliver's guesthouse, sink into a big Mexican chair, and put your feet up on the rustic green table, you can see for miles. Buffalo and longhorn skulls hang on the wall of the porch which was sited to catch every breeze that blows across the undulating grazing land. Left: Oliver keeps saddles and chaps in a small tack house.*

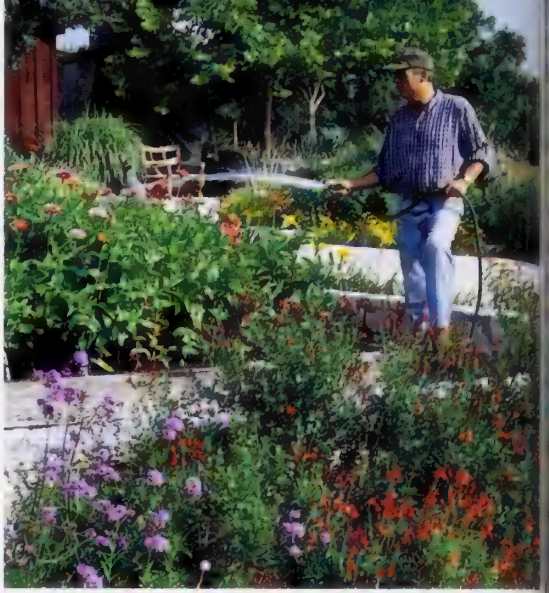
# HEART OF TEXAS

*A native son pays homage to local history and architecture when he builds a compound of small houses on his family's ranch*

By Elizabeth H. Hunter  Photographs by Hickey-Robertson
Produced by Sarah Shaw











*At home on the range, clockwise from top right: Robert Oliver waters zinnias in his cutting garden; Verbena bonariensis and Salvia greggii bloom in spring, then again in the fall. Evocative metalwork at the entrance to the compound was created by Robert Lepper, a Colorado artist; stone rabbit is Mexican. Trumpet vines shade the screened porch of the guesthouse. Friends and relatives gather on the limestone terrace near the tack house. Front doors of the Spanish-style guesthouse came from an old bank in nearby Cuero. Robert Oliver and his niece Kathy with a favorite mare and its new foal.*



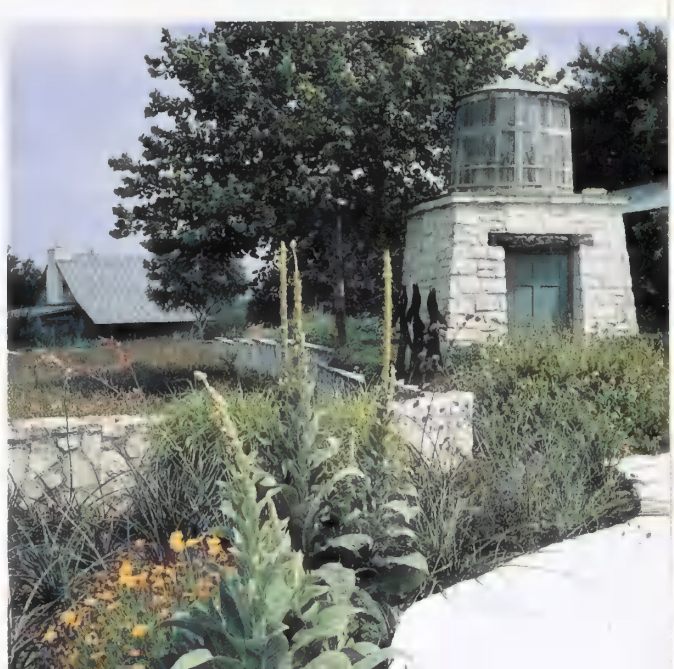


**his is Robert Oliver's home ground,** the
note family ranch near Cuero, Texas, where
has returned to live. The small stone house
built there, in the rolling cattle country 75
les east of San Antonio, was an ideal vaca-
n retreat while he was working in real estate
Vail, but when he moved south full-time he
eded more space. The cottage's one guest
om could not accommodate the many people
o clamored to visit: friends from Colorado,
atives from all over Texas, Oliver's three
others for whom this is also home ground.
ke ours, the ranches around here have been
the same family for generations," he says.
San Antonio architect Ken Graves designed
Oliver a new guesthouse and other structures
ich followed in rapid succession: a garden
ed, a tack room for saddles and the owner's
ge chaps collection, a two-bedroom bunga-
v with a huge screened porch. Each building
unique, yet they all belong in a category
iver calls "reminiscent rather than pure archi-
ture." He points out that the facade of the
ne-and-plaster guesthouse is modeled after
ly Spanish buildings such as the Governor's
lace in Santa Fe, yet the roof's pitch and
talwork are reminders of the houses of Ger-
n immigrants in the Texas hill country.
The three later buildings, although varied in
e and shape, share board-and-batten siding
ined gray-green, along with standing-seam
roofs. They descend the slope of the ridge
ow the two main houses and appear to be as
ndomly placed as outbuildings on an old farm.
ch, however, was carefully sited. The porch
the bungalow, for example, nestles deeply
o a grove of live oaks. "I love to sit out
ere," says Oliver. "It feels like summer camp."
Oliver's portion of the family ranch celebrates
e history of south-central Texas, combining
anish and German influences with the tradi-
ns of Anglo ranchers, but the objects that
rich the interiors of the little houses come
m as far away as Colorado and Guatemala.
rly Texas maps and cattle skulls hang on the
lls, stoneware crocks form rustic still-lifes,
exican cupboards and Central American
nks furnish bedrooms. Oliver's collections
ver overwhelm because he knows when to stop
d he keeps patterns and colors to a minimum.
Inspired by a passion for Texas, the com-
und is also a reaction to the loss of regional
chitecture across the United States. "When
u are standing on the corner of Westheimer
Houston, you can't be sure whether you are
Salt Lake City or Denver or Nashville,"
iver says. "When I'm here on the ranch I
nt to know I'm in Texas."

*Oliver collects plants as avidly as he collects southwestern artifacts. A tender senna tree (top right) grows against the soft gray green board-and-batten of the tack room. "A plant like this is not really hardy here," says Oliver, "but it might live for a few years until we get a hard, deep freeze." Center: Weathered deer antlers gathered in Colorado fill pots made by the Tarahumara Indians of Mexico. Below: Wide paths of Texas limestone with borders of native and heat-resistant plants weave around the buildings of the compound and down to the steep-roofed bungalow. Spiky mullein, yellow coreopsis, and lavender verbena bloom near the stone pump house, on top of which stands an old wood cistern.*













*Elements of Texas style include (top) a chandelier decorated with ranch animals: a rabbit, steer, armadillo, and deer. Made by Robert Lepper, it hangs in the main house. Center: Oliver's bedroom, also in the main house, has a pecan wood ceiling. The trunk came from Guatemala and the late-19th-century* trastero *(wardrobe) is thought to be Spanish. Below: Under an antler-framed mirror, the countertop in the guesthouse bathroom is cut from a slab of limestone. Right: Pencil-post beds furnish a bedroom in the bungalow; Oliver's favorite chaps hang on pegs. Bedsheets are patterned after Navajo blankets; plaid blankets came from Denver Buffalo Company's trading post.*



*Visitors to the ranch never lack for creature comforts, but what really makes the guest rooms irresistible are Robert Oliver's collections, each piece with its own story*





*Rustling her closest to set the table, Linda Allard spreads a paisley shawl and picks up its colors with terra-cotta plates and green Provençal soup bowls. Fistfuls of flowers—roses, tulips, and dried hydrangeas—are tossed into pottery vases. Starched linen napkins are rolled in metal rings. The silver is a mix of antique pieces and new Christofle. Opposite: A spicy roasted red pepper soup is topped with crostini and showered with Parmesan cheese.*

# FASHION STAR'S HOME STYLE

*Linda Allard, the design director of Ellen Tracy, is creative on weekends too—cooking for family and friends*

By Jane Ellis Photography by Richard Felber



**When Linda Allard** was growing up in the Midwest, her mother, a 4-H Club leader, made sure her daughter learned to cook and bake, clean and sew. Sewing dolls' clothes became her hobby and led to a successful career. Cooking, the other love of Allard's life, is her favorite way to unwind. In her Connecticut country house, the kitchen is where she spends weekends preparing meals for family and friends. "I like pure food," says Allard, who still hankers after the farm dishes she grew up on. A cookbook, *Absolutely Delicious* (Random House), with each recipe beautifully handwritten by the author, grew out of a niece's request for her recipes.

Allard's entertaining style is as unpretentious as her cooking. She rarely uses the dining room, preferring the informality of the kitchen, and she dresses her table with vibrant colors, choosing from her extensive collection of pottery and silver.

Her latest adventure in mixing color and pattern is a line of bed linens for Fieldcrest, and in the future Allard is setting her sights on designing for the table.



*Frisée salad and a miniature baguette.*



*Allard (right) and her sister Marianne cooking à deux.*



*Baskets of peppers dry in the garden room.*



*Braised lamb shank and white bean purée.*

*"When it's cold outside anything braised is so comforting," says the designer, who chose lamb shanks for the Sunday supper pictured here*



***An apple nestled in a pastry basket is first stuffed with walnuts, brown sugar, and lemon zest, then baked and drizzled with heavy cream.***

RECIPE FOLLOWS; FOR MORE DETAILS, SEE READER INFORMATION

MENU

*Roasted red pepper soup with crostini*
*Braised lamb shanks*
*White bean purée*
*Mixed green salad with vinaigrette*
*Gloria's white bread*
*Baked apples in pastry shells*

## ROASTED RED PEPPER SOUP

**12 red bell peppers, or store-bought roasted red peppers**
**¼ cup olive oil**
**6 to 7 large onions, peeled and sliced ¼-inch thick**
**3 to 4 cloves garlic, peeled and minced**
**1 small dried chili**
**4 cups chicken broth**
**Salt**
**Crostini, recipe follows**
**Grated Parmesan cheese**

If using fresh peppers, roast peppers on a grill or over the flame of a gas range until charred and blistered. Place in a bowl and cover with plastic wrap. Set aside until cool.

Peel peppers and discard the stem and seeds. Reserve any juices the peppers give off.

Pour olive oil into a large heavy pot. Add the onions and garlic and gently sauté over very low heat until the onions are golden brown, about ½ hour. Stir occasionally. Add the peppers, reserved juice, chili, and broth. Simmer for ½ hour.

Remove mixture from heat. Remove the chili. Purée soup in a food processor fitted with a steel blade. Return soup to pot. Season with salt to taste, and simmer for 15 minutes. Pour hot soup into bowls and garnish with crostini and grated Parmesan cheese. Serves 4 to 6.

## CROSTINI

**1 baguette or other good-quality bread, cut into ¼-inch-thick slices**
**¼ to ⅓ cup olive oil**
**1 to 2 cloves garlic, peeled and halved**
**Chopped parsley, optional**

Brush bread slices on both sides with olive oil. Bake on cookie sheets in a preheated 400°F oven until golden, about 5 to 10 minutes. You may want to turn bread over to toast both sides. Remove from oven. Rub toasts with garlic and sprinkle with chopped parsley if desired. Serve immediately or at room temperature. Makes about 2 dozen.

## BRAISED LAMB SHANKS

**2 to 3 tablespoons olive oil**
**4 lamb shanks with bone, about 1 pound each**
**2 cloves garlic, peeled and halved**
**2 to 3 sprigs fresh rosemary plus extra for garnish**
**¾ cup red wine**
**¼ cup oil-cured black olives**
**Salt and freshly ground black pepper**

Heat the oil in a heavy flameproof casserole big enough to hold all of the lamb shanks comfortably, about 2½ to 3 quarts. Add the lamb and brown all sides. Add the garlic, rosemary, wine, and olives. Season with salt and pepper. Cover and reduce heat to a low simmer. Cook until the shanks are tender, about 1½ to 2 hours. As the shanks cook, check to be sure there is about ½ inch of liquid in the casserole; add more wine or water as necessary.

Transfer shanks to a serving platter and pour sauce over top. Remove and discard rosemary. Garnish with fresh rosemary if desired. Serve immediately. Serves 4.

## WHITE BEAN PURÉE

**3 cups dried cannellini or other white beans**
**8 to 10 cloves garlic, peeled**
**2 sprigs fresh sage or 6 dried sage leaves**
**Olive oil**
**Salt**

Soak beans in water overnight.

Rinse beans and place them in a large, heavy stockpot with cold water to cover. Add 3 cloves garlic and a sprig of sage or 3 dried sage leaves. Cover and simmer over very low heat for 1½ to 2 hours, or until beans are tender. Remove sage. Drain the beans, reserving the cooking liquid. Set aside.

Pour ⅓ cup olive oil into a large sauté pan. Halve the remaining garlic cloves and add them to the pan. Add the remaining sage leaves and gently sauté over very low heat until garlic is soft and pale gold. Do not brown or burn garlic. Remove the sage leaves. Add the beans to the pan and cook gently for 15 to 20 minutes. Stir often to prevent beans from sticking; add some of the reserved bean cooking liquid if needed. Remove from heat and season with salt to taste.

Purée beans in a food processor fitted with a steel blade. Add olive oil or cooking liquid until desired consistency is reached. Taste to correct seasoning. Transfer to a serving bowl and drizzle olive oil over top. Serves 4 to 6.

## GLORIA'S WHITE BREAD

**1 package or 2 teaspoons dry yeast**
**1 tablespoon salt**
**6 to 8 cups unbleached flour**

Pour 4 cups of lukewarm water into a large mixing bowl. Add the yeast and stir until dissolved. Add the salt and half the flour and combine well. Add the remaining flour and mix with a wooden spoon until dough forms. If you have trouble incorporating all the flour, turn dough out onto a bread board or clean counter that has been lightly floured. Mix and knead until the flour is incorporated; you may not need all 8 cups. Continue to knead until dough is smooth and elastic, about 10 minutes. Place dough in an oiled bowl and cover with a damp tea towel. Let rise for about 2 hours or until dough has doubled in bulk.

Punch down dough and shape into loaves. You may use a bread pan or shape dough into long, thin baguettes or into a round peasant loaf. The recipe will make 3 to 4 loaves in 9-by-5-inch pans or 6 to 8 baguettes.

If using bread pans, let dough rise in pan for 30 to 40 minutes or until doubled in bulk. If shaping into free-form loaves, let rise for 30 to 40 minutes and slash the tops with a knife. A round loaf is generally slashed in a cross; the long loaves are slashed diagonally across the top.

Bake in a preheated 375°F oven for 30 to 40 minutes for large loaves and 20 to 25 minutes for small, thin loaves. The bread is done if it sounds hollow when thumped. Remove from oven and cool on a cooling rack.

Using a baking stone gives the bread a crusty bottom. If you decide to use a baking stone, form the loaves and let them rise. There should be plenty of flour underneath them so they can easily be picked up or slid onto a bread paddle.

Sprinkle ample cornmeal on a wooden bread paddle and gently lift a loaf onto the paddle. The cornmeal will act as mini ball bearings as you slide the loaves from the paddle onto the baking stone.

Whole wheat flour can be substituted for part of the flour. Experiment using different flours, but always keep half white flour as it has more gluten, and the bread will rise better.

## VINAIGRETTE

**½ teaspoon salt, or to taste**
**½ teaspoon dry mustard**
**1 clove garlic, peeled and halved**
**¼ cup olive oil**
**1 to 1½ teaspoons vinegar**
**Freshly ground black pepper**

Sprinkle the salt in a large salad bowl. Add the mustard and the garlic halves. Use a fork to crush the garlic and rub it into >



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the mustard and salt. If you like a mild garlic flavor, crush the garlic only slightly; if you want a strong garlic taste, crush and mash it into the salt and mustard.

Add the oil and mix. Add the vinegar and beat with a fork until well blended. Season with freshly ground black pepper. Remove garlic before adding greens. This is enough dressing for a large bowl of salad greens to serve 4 to 6.

### BAKED APPLES IN PASTRY SHELLS

*For pastry:*

**2 cups flour**
**1 teaspoon salt**
**⅔ cup cold lard or butter or a combination of butter and vegetable shortening**

*For apples:*

**6 Golden Delicious apples**
**Juice of 1 lemon**
**1 cup chopped walnuts or pecans**
**½ cup brown sugar**
**3 tablespoons unsalted butter**
**1 teaspoon chopped lemon peel**
**½ teaspoon nutmeg, or to taste**
**¾ cup apple cider**
**1 egg yolk, beaten**
**Heavy cream or clotted cream**

Prepare pastry: Mix the flour and the salt in a large bowl. Add the lard in 2-inch pieces. Cut it into the flour with 2 knives or a pastry blender until the mixture is uniformly mixed and crumbly. Squeeze a bit of the mixture together. If it holds together there is enough lard; if it crumbles add a bit more lard.

Add about ¼ cup ice water, a tablespoon at a time, using a fork to incorporate it. Add only enough water to make the dough stick together. With your hands pat the dough together. Do not handle dough too much.

Shape dough into 2 flattened discs. Wrap in waxed paper and refrigerate for at least a few hours or overnight.

Prepare apples: Peel and core apples. Place them in a bowl of ice water with the lemon juice to prevent discoloring.

In a small bowl, combine chopped nuts, brown sugar, butter, lemon peel, and nutmeg. Set aside.

Remove pastry from refrigerator and roll out on a lightly floured board. Cut pastry into six 7-inch circles, using a small bowl or plate as a guide. Place each pastry circle in a 4-inch tart tin with a removable bottom. Flute the edges of the pastry so that it stands above the edge of the tins. Sprinkle a heaping spoonful of the nut mixture into the bottom of each tart. Place an apple in the center of each tart. Fill the cavity of each apple with the nut mixture, sprinkling a bit over and around the apples. Spoon 2 tablespoons of cider into the center of the apples. Grate or sprinkle a little nutmeg over each apple. Brush the pastry with the beaten egg yolk. Place the tarts on a jelly roll pan and bake in a preheated 400°F oven for 10 minutes. Lower the heat to 375°F and bake for about 20 to 25 minutes. The apples should be browned and tender and the filling around the edges bubbly.

Remove from oven and cool slightly. While still warm but cool enough to handle, push the bottom of the tin to release the pastry. Place on dessert plates and serve with heavy or clotted cream. Serves 6. ■

## Decorative Arts

*Continued from page 33*

"People love souvenirs," he said by way of an explanation, "and these were hardly your garden variety. These were souvenirs with great personality. It's not every day you have the opportunity to buy things with as much style as Sis's have."

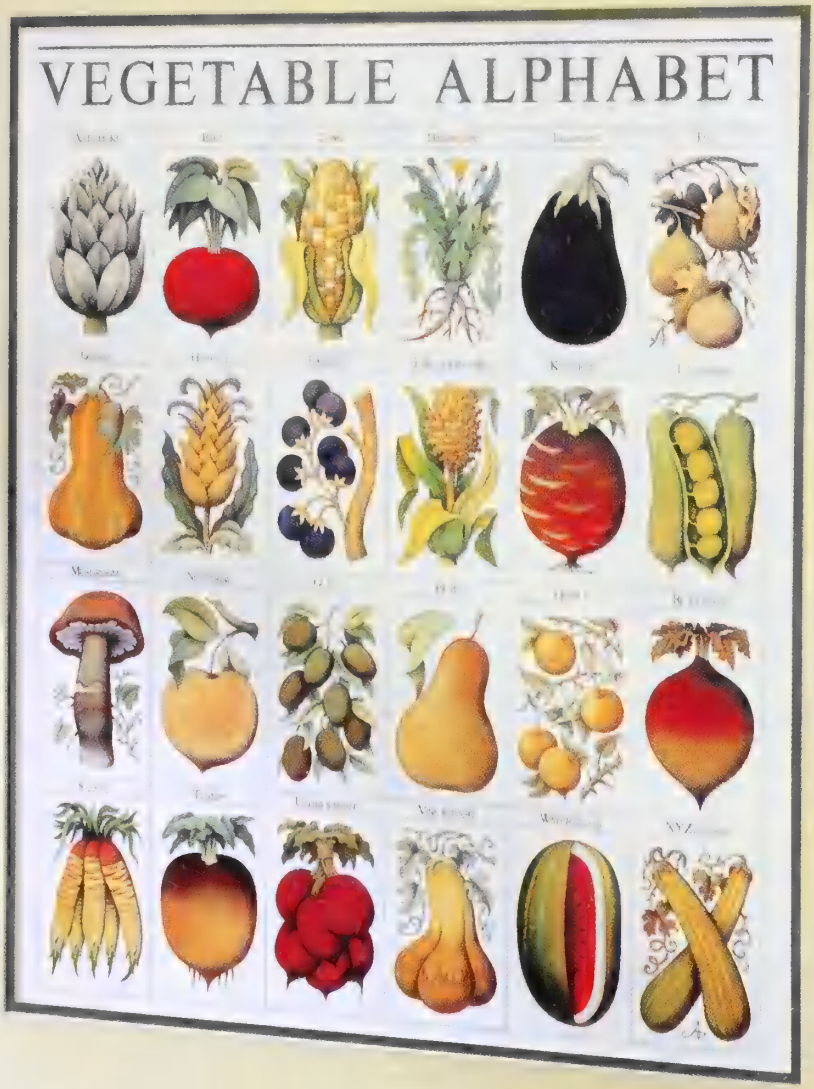
Intriguingly, Parish-Hadley purchased, for an anonymous client someone identified as de la Renta, the auction's second-highest lot, a pair of rather skeletal 19th-century George III–style giltwood and gilt gesso girandoles. They brought $51,750 against a high estimate of $30,000. Like the Axminster carpet, the girandoles are considered high-water marks of the more serious, dressed-up Parish look. Many in the salesroom—some fans, some professionals, many both—ticked off their history. First siting: the front hall at Mayfields, the stone house commissioned by Mrs. Parish's father from the architect John Cross in Far Hills, New Jersey, around 1920, when she was ten. A half-century later they turn up in her apartment at 39 East 79th Street hanging against aubergine lacquer walls and beside an (alarming for her) abstract painting. ("This was my one attempt at being modern," Mrs. Parish once confessed, "but it just wasn't me.") Finally the girandoles settled down comfortably, framing a tall window in the drawing room of the maisonette.

Of all the lots, though, in the end it was a painted tole bird poised on a heart-shaped wrought-iron hoop with curlicues that most dramatically demonstrated the Parish power to pull in big numbers for something so essentially humble. "The catalog put it at $400 to $500, and I could imagine it going for $1,000," says Cunningham. "But it left us at $4,830—wild."

The bird that was a powerful motif in every one of Mrs. Parish's houses—it hung last near the big draped book table in the library—has a curious history.

"My father brought the first one home from London for me as a gift," she told me in May 1992 while I was staying with her in the house she kept on Isleboro, Maine. "Then later my husband, Harry, and I were in London walking down St. James Street when we saw the identical bird hanging in the window of the great hatmakers Locke & Co. I asked Mr. Locke if I could buy it, but he said 'No, sorry, that's our mascot.' The next year we were back in London and Mr. Locke broke down and sold it to me. I gave the bird to my eldest brother, Frankie, which of course caused my middle brother, Gory, to cry foul play—he wanted one too. And believe it or not, Harry and I later found one—in France. The shopkeeper this time was very learned and he said the Duke of Somebody had had 500 of them made for his daughter's coming-out party and hung them from the trees. All of the birds I ever bought were from that party. Somewhere in there there's a lesson about the pursuit of objects for all of us." ■

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Continued from page 46

Francophile boutique awash with parchment veneer, smoked mirror, silver leaf, and crystal beading.

A relative newcomer to SoHo, *Lin Weinberg, Ltd.* (84 Wooster St.; 212-219-3022) reflects the wide-ranging taste of its owners, Andy Lin and Larry Weinberg, whose stock runs the gamut from Rörstrand porcelains and Higgins glass to a startling but marvelous 1930s deli meat slicer. Furniture by designers including Hans Wegner and Paul McCobb and makers such as Dunbar and Widdicomb are often available. Don't miss the pleasantly jumbled basement and its enticing promise of a discovery. Further up the street at *Full House* (133 Wooster St.; 212-529-2298), Michel Hurst and Robert Swope are well equipped with the works of Charles and Ray Eames, George Nelson, and Isamu Noguchi. Quality is superb, but you pay for what you get: Eames storage units here are $8,000 to $12,000.

For the budget-minded, downtown Manhattan still offers a great deal of affordable fifties design. You won't find lower prices than those at *Regeneration* (223 E. 10th St.; 212-614-9577). This tiny East Village storefront, run by Valerie Guariglia and Christine Miele, can't hold much, but because other dealers and canny collectors shop here weekly, turnover is jet-propelled. Pristine, labeled early versions of Eames plywood-and-metal dining chairs were recently $200 each. Seldom-seen pieces by Wegner, Russel Wright, and other stars crowd against unsigned finds that are cheaper still.

Also worth a look-in is Jeff Greenberg's *Elan* (345 Lafayette St.; 212-529-2724), with blond Heywood-Wakefield furniture and good "smalls" including Italian and Scandinavian ceramics and glass. Down the road at *280 Modern* (280 Lafayette St.; 212-941-5825), Rick Gallagher has many top-flight objects in the three-figure range. The shop is especially strong in the dynamic lamps and lighting fixtures of the 1950s. Best of all, they and their low-priced competitors don't over-restore things to newer-than-new condition. ■





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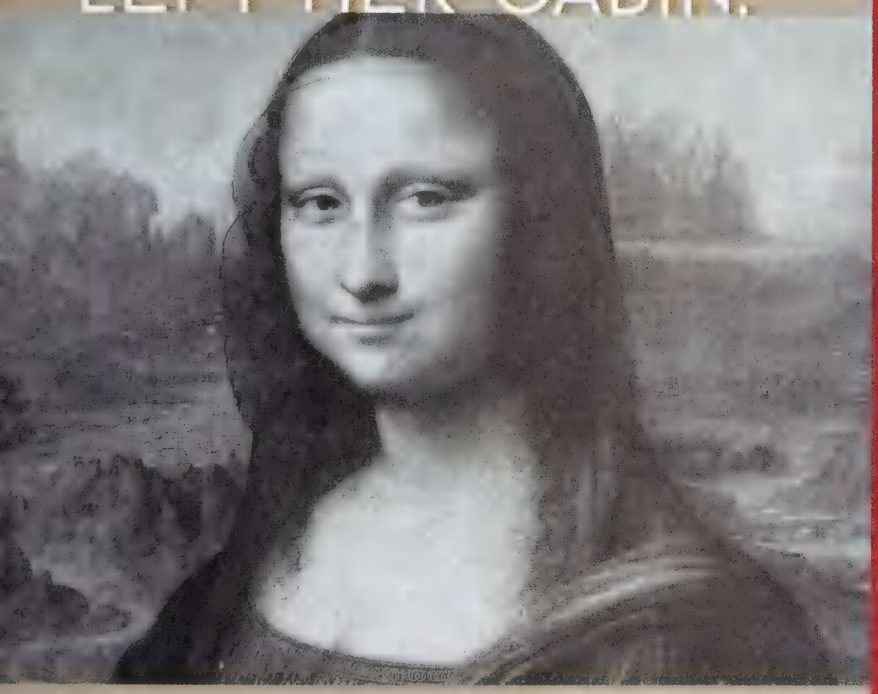
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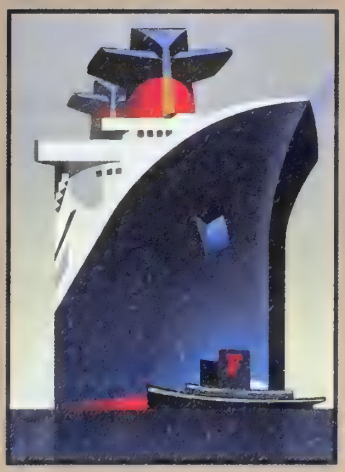
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**20. JACUZZI WHIRLPOOL BATH** presents the International Designer Collection of whirlpool baths, faucetry and The J-Dream™ Family of shower systems. Free 50-page, color catalog. For information, call 1-800-678-6889.

**21. JENN-AIR** Call 1-800-Jenn-Air for a brochure offering a full line of sophisticated kitchen appliances. *Telephone calls only.*

**22. KITCHENAID HOME APPLIANCES** The thoughtful design and detail of KitchenAid built-in and freestanding refrigerators, cooktops, ovens, ranges, dishwashers, laundry and more. Color brochure. $1.

**23. KOHLER BATH & KITCHEN IDEAS** A complete set of color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Call 1-800-4KOHLER Ext. AR2, or circle #23. $8.

**24. NKBA DREAM KITCHEN AND BATH KIT** The National Kitchen & Bath Association's guide on where to start, whom to see and how to get the kitchen or bath of your dreams. List of kitchen/bath professionals, helpful product and industry information included. $3.

**25. SNAIDERO KITCHEN DESIGN** A new portfolio of international kitchen design from one of Europe's leading manufacturers. Handcrafted to meet the exact specifications of your home, with an extensive selection of traditional and contemporary designs, dozens of door styles, special purpose cabinets, accessories and freestanding furniture pieces. $12.

**26. SUB-ZERO BUILT-IN REFRIGERATION** The world's best-built refrigerators are designed to blend into any decor. The new Integrated 700 Series, a flexible refrigeration system, fits wherever you can put cabinets or drawers. Free color brochure on the Classic 500 Series or new Integrated 700 Series.

**27. THERMADOR** cooktops, ovens, ranges, ventilation products and warming drawers are all designed to bring you the optimum cooking experience. To learn more about these high-performance products and the rewards of cooking with Thermador, call 1-800-656-9226 Ext. 13. Free.

**28. VENT-A-HOOD** A catalog from the original manufacturer of kitchen ventilation equipment includes color photographs, specification drawings, installation information and a review of custom features and decorative items. Free.

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**29. ARTE DE MEXICO** A collection of catalogs including hand-forged and hand-assembled iron and antler furniture and lighting, plus an extensive line of accessories, carved wood and accent furniture. Catalog $6. List of brochures free.

**30. BUICK MOTOR DIVISION** For more information on the Buick Riviera and to receive your free deluxe catalog, call 1-800-4A-BUICK.

**31. BUILDERS SQUARE DO-IT-YOURSELF KIT** "Paint & Wallpaper" video explains wall preparation, painting, staining and hanging paper and borders. Also covers stencils and faux finishes. Kit includes a Builders Square Idea Book and money-saving coupon. Kit price: $10.95.

**32. CADILLAC** For more information, call 1-800-333-4CAD.

**33. CONTADINA REFRIGERATED PASTAS & SAUCES** Send for more information on Contadina Refrigerated Pastas & Sauces and delicious recipe ideas. Free.

**34. FANCY FEAST** invites you to the Friskies/CFA Cat Show in your area. For details and to find out where to meet the Fancy Feast cat, call 1-800-725-4CAT. Free.

**35. GM MASTERCARD®** Earn up to $3,500 toward a new car or truck! Every purchase could increase your earnings. No annual fee. Call 1-800-8GM-CARD to apply.

**36. GMC TRUCK** For more information, call 1-800-GMC-TRUCK.

**37. LANDS' END** sells casual clothing for men, women and children, luggage and great stuff for the home. Famous for quality at an attractive price. All merchandise guaranteed. Call 1-800-356-4444 or circle #37 for free catalog.

**38. LINCOLN** For a free brochure on the new Lincoln Continental, call 1-800-446-8888.

**39. MERCURY** To better imagine yourself in the all-new 1996 Mercury Sable, please call 1-800-446-8888 for more information.

**40. PALM SPRINGS TOURISM** For a free vacation guide to "America's Desert Playground" call 1-800-347-7746. Free.

**41. PLASTI-KOTE** spray paints make home decorating quick, easy and fun. For free color brochures on our decorator faux finish and accent paints call 1-800-431-5928. *Telephone calls only.*

**42. SPIEGEL'S** new spring catalog has over 600 pages of exciting fashions and home furnishings, plus a $10 certificate toward your first purchase. $3.

**43. TILE PROMOTION BOARD** *The Lifestyle is Tile* – For the 70-page brochure featuring everything you wanted to know about ceramic tile, circle #43. Free.

## WINDOWS

**44. ANDERSEN® WINDOW & PATIO DOOR FACTBOOK** offers ideas for creating distinctive, light-filled environments using Patio Doors and Feature and Roof Windows. Includes tips on project planning, choosing a contractor, energy facts and more. A great resource for building or remodeling projects. Call 1-800-426-4261. Free.

**45. CARADCO'S** full line of quality wood windows and patio doors features the latest innovations in energy efficiency, security and long-lasting beauty, along with a 125-year heritage of fine craftsmanship. Catalog $2.

**46. HURD MILLWORK COMPANY** Find out how to get year-round comfort, quiet and energy efficiency by "Fine Tuning"—choosing the right type of window for each side of your home. For a free Hurd Fine Tuning brochure call 1-800-2BE-HURD.

**47. "MADE TO ORDER FROM MARVIN"** brochure beautifully demonstrates how made-to-order wood windows and doors enhance the home. Helps you determine your needs for design, energy efficiency and maintenance, and the products and options to match. Free.

**48. PELLA WINDOWS** Learn how to compare a window's beauty, energy-efficiency, options, durability, service and installation with "Making Great Window Decisions" brochure. C269Z6LM. Call 1-800-54-PELLA.

**49. WEATHER SHIELD MFG., INC.** "Window and Door Ideas" – a broad selection of styles and shapes for your new home-construction or remodeling project. There is more to see in a Weathershield Window. Free.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION AND ARE UNAVAILABLE.

**24 STYLE BEAT** *Page 24:* **1. Gold ribbon chandelier,** $90—Nimbus Designs (R), High Hall, Wimborne, Dorset, BI 121 41 IY England; 011-44-1-202-881-397. **2. Country Bird plate,** $70; **small jug,** $150; **Palladium teacup and saucer,** $140; **scallop edge plate,** $95, all from Isis Ceramics, Deborah Sears—David Gooding, Penshurst Trading (R), 1100 Madison Ave., 10C, New York 10028; 212-570-2254; fax 212-734-1938. **3. Chene pillow,** L.T.Q 3, $113; **Erable pillow,** L.T.Q 1, $102—Vermont (R), Roseline Crowley Inc.; 203-785-9376. **4. Profile chairs,** Petronio furniture, shield and oval, $750/ea.—Profiles (T), 200 Lexington Ave., Ste. 1211, New York 10016; 212-689-6903. **5. Tole tray** by Holly Leuders, $650—Frank McIntosh at Henri Bendel (R), 712 Fifth Ave., New York 10019; 212-247-1100; Giorgio of Beverly Hills (R), 327 Rodeo Dr., Beverly Hills, CA 90210; 310-274-0200. **6. Ship Shape Stripes,** Anchor #620060; Crew #620030; Admiral stripe #620050; Nautical #620040, $28/yd.—Waverly (R,T); for stores: 800-423-5881. **7. Painted sideboard,** G531, $5,500—Manoirs de France (T), 200 Lexington Ave., Ste. 901, New York 10016; 212-447-6464. **8. Connecticut Queen Anne side chair,** #1126, orange, $1,152; **Chinese Chippendale side chair,** #2114, yellow, $1,296—Craftique (T), 200 Lexington Ave., New York 10010; 212-481-9513.

*Page 27:* **1. Lodja,** unfinished birch, 30½" h., $45—IKEA (R) East Coast, 410-931-8940; West Coast, 818-912-1119. **2. Double gourd,** 32" h., John Thompson Collection—John Boone, Inc. (T), 1059 Third Ave., New York 10021; 212-758-0012. **3. Corda,** olive green, 31¼" h.—Donghia (T); 800-DONGHIA. **4. Plaster table lamp** with plaster shade, 36" h., $2,100—Juan Garcia Habitat (R), 2493 Main St., Bridgehampton, NY 11932; 516-537-2121. **5. Wood Balustrade** in white, Magazine Collection, 25½" h., $390—Bremermann Designs (R), 3943 Magazine St., New Orleans, Louisiana 70115; 504-891-7763. **6. Swivel-head lamp,** silver-plated finish, #74-948802, 21" h., $159—Chambers (MO); 800-334-9790. **7. Column table lamp,** Mattaliano collection, 27¾" h.—Holly Hunt New York (T), 979 Third Ave., New York 10022; 212-755-6555. **8. Turned poplar lamp,** 32" h., $1,025—Aero (R), 132 Spring St., New York 10012; 212-966-1500. **9. Pacific Heights,** 35" h., polished nickel, Boyd Lighting—Innovations (T), 979 Third Ave., New York 10022; 212-308-1179.

**40 A DISCRIMINATING MIX** **Museum of Contemporary Art,** 250 S. Grand Ave., Los Angeles, CA 90012; 213-626-6222. Franklin D. Israel Design Assoc., 254 South Robertson Blvd., Ste. 205, Beverly Hills, CA 90211; 310-652-8087.

**46 FOREVER FIFTIES** **Vladimir Kagan sofa,** $19,000; **Isamu Noguchi** table, $4,000; **Charles and Ray Eames LCW,** $950/ea.; **Arteluce lamp,** $2,200; **Frank Lloyd Wright** chair, $6,000—Gansevoort Gallery (R), 72 Gansevoort St., New York 10014; 212-633-0555. **Home Desk** by George Nelson for Herman Miller Co., $8,500; **Easy Chair** by Pierre Paulin for Artifort, $2,800—Lin Weinberg, Ltd. (R), 84 Wooster St., New York 10012; 212-219-3022.

**50 DANCING IN THE BARN** *Pages 50 to 57: Designer:* **Laura Bohn,** Lembo Bohn Design Associates; 17 Little W. 12 St., #203, New York 10014; 212-645-3636. *Living room:* **Custom sofas**—K. Flam Associates (T), 805 E. 134 St., Bronx, NY 10454; 718-665-3140. **Sisal rug**—Jack Lenor Larsen (T), 232 E. 59 St., New York 10022; 212-674-3993. **Chair fabric,** Savah, color: ash—Glant (T), PO Box 84228, Seattle, WA 98124; 206-725-4444. *Kitchen:* **Pot rack**—LBDA design, **Photo**—by Johanna Fiore, 136 E. 55 St., New York 10022; 212-754-9364. *Dining room:* **Table** by [illegible] LSZ Custom Woodworks (T), 42-40 10 St., Long Island City, N.Y. 11101; 718-784 4331. **Chair,** designed by LBDA [illegible] see above. **Chandelier**—LBDA, see above. *Bedroom:* **Fabric on bed,** LBDA design; **club chair,** Laura Jean—K. Flam Assoc. see above. **Pillows**—Fortuny (T), 979 Third Ave., New York 10022; 212-753-7153. *Master bedroom:* **Linen,** solid series, #49, $29.50/yd.—Hawver (T), 13-17 Laight St., New York 10012; 212-219-3834. **Bed; table**—K. Flam Assoc., see above.

**58 SNOWBIRDS OF A FEATHER** *Pages 58 to 63: Designers:* **Ronald Mayne & DeBare Saunders,** Stingray Hornsby Antiques and Interior Design, 59 E. 78 St., New York 10021; 212-988-5211. *Living room:* **Photograph,** Jeffrey Becom. **Louis Philippe upholstered bergères** by Quatrain—Randolph & Hein (T), 232 E. 59 St., New York 10022; 212-826-9898. **Bone crewel fabric**—Decorator's Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Sofa fabric,** Grand Gothic, #33923—Payne Fabrics (T), 979 Third Ave., New York 10022; 212-752-1960. **Bar/armoire; elephant console; table between sofas** all custom-made in India, designed and manufactured by Stringray Hornsby. **Club chairs fabric,** Gadget; **Istanbul corner fabric,** Strong & Subtle—Kravet (T), 979 Third Ave., New York 10022; 800-645-9870. **Hanging light**—reproduction Fortuny; **hand-painted silk shade** by Venetia Studium, Venice. *Niche:* **Hand-carved wood brackets, window screens**—handcarved Indian/Jollies, custom-designed by Stingray Hornsby and manufactured in India. **Embossed fiber wallpaper**—Blumenthal (T), 979 Third Ave., New York 10022; 212-752-2535. *Terrace:* **Well table base,** by Stoneyard—Randolph & Hein, see above. **Shell stone fossil tabletop**—Sirmos (T), 979 Third Ave., New York 10022; 212-371-0910. *Master bedroom:* **Lincrusta wallpaper**—Blumenthal, see above. **Antibes wall sconces**—Christopher Norman (T), 979 Third Ave., New York 10022; 212-644-4100. **Fruit bed,** wrought iron with upholstered headboard—Profiles (T), 200 Lexington Ave., New York 10016; 212-689-6903. **Armoire/TV cabinet**—designed and manufactured in Connecticut by Stingray Hornsby. **Components bedspread fabric**—Robert Allen Fabrics (T), 979 Third Ave., New York 10022; 212-421-1200. **Tropica Ecrue lace bed hanging**—Randolph & Hein, see above. *Guest bedroom:* **Map wallpaper** by Ralph Lauren—Motif Designs (T), 979 Third Ave., New York 10022; 212-355-5211. **Art Deco campaign beds,** mahogany—designed and manufactured by Stingray Hornsby. **Rattan side chair**—Ficks Reed (R,T), 200 Lexington Ave., New York 10016; 212-447-1447. **Mathew Smyth wall sconces** by Susan Dempsey—John Boone (T), 1059 Third Ave., New York 10022; 212-758-0012. **Window shutters**—designed and manufactured by Stingray Hornsby. **Bed spread,** Seneca fabric—Kravet, see above. **Fabric on bolster and seat of rattan chair,** Heraldique Rouge—Clarence House (T), 211 E. 58 St., New York 10022; 212-532-5067. *Pages 64 to 67: Designer:* **Sandra Nunnerley,** Sandra Nunnerley Inc., 112 E. 71 St., New York 10021; 212-472-9341. **On-site coordinator:** Mel Doty, 30 Queen St., Nassau, Bahamas; 809-325-2979. *Living room:* **Walls,** custom hand-painted paper—Elizabeth Dow Ltd. (T), 580 Broadway, New York 10012; 212-995-9154. **Banquette**—custom design by Sandra Nunnerley. Fabricated by Marcus Feilding, Inc., 116 Hudson St., New York 10013; 212-941-6269. **Fabric,** Tela Sardegna, #708-15—Bergamo Fabrics (T), 979 Third Ave., New York 10022; 212-888-3333. **Pillow fabric,** Tathos, #F353-03—Designers Guild (T), 979 Third Ave., New York 10022; 212-751-3333. **Solid coral fabric**—Manuel Canovas, Inc. (T), 979 Third Ave., New York 10022; 212-752-9588. **Custom cord**—Passementerie Inc. (T), 979 Third Ave., New York 10022; 212-355-7600. **Dining chairs**—Donghia (T), 979 Third Ave., New York 10022; 212-935-3713. **Fabric,** Tela Sardegna, #708-15—Bergamo Fabrics, see above. **Sconces**—Ironware Int'l. (M), 710 Fessey Park Rd., Nashville, TN 37204; 615-269-5657. **Tableware; bowls; plates; gold lacquered trays**—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Linens**—Archipelago (M), 525 Broadway, New York 10012; 212-334-9460. **Sofa upholstery & pillows**—Marcus Feilding Ltd., see above. **Sofa fabric**—Designers Guild, see above. **Pillow fabrics,** solid blue—Bergamo, see above. **Coral fabric**—Manuel Canovas, see above. **Block fringe**—Colefax & Fowler (R,T), 979 Third Ave., New York 10022; 212-753-4488. **Tub chair fabric,** outside back stripe, Jules Dianne, #32382/5—Clarence House, see above. **Chair fabric,** inside back and seats—Bergamo Fabrics, see above. **Arm & pillow fabric**—Designers Guild, s above. **White slipcovered chairs**—Donghia, see above. **Iri linen lampshades**—designed by Sandra Nunnerley. **Fab cated by**—Pat Ricafort, 206 E. 75 St., New York 10021; 21 249-3062. **Upholstered ottoman and tray**—designed Sandra Nunnerley. **Ottoman,** fabricated by Marcus Feildir see above. **Valance and outside of tub chairs strip fabric**—Clarence House, see above. *Master bedroom:* **B linens**—Palais Royal (M), 1725 Broadway, Charlottesvil VA 22902; 800-979-3911. *Guest bedroom:* **Bed treatment fa rics,** banana and white patterned chintz—Coraggio Textil (T), 979 Third Ave., New York 10022; 212-758-9885. **Lino linen,** on bed and window, #GF4477698—Christoph Hyland, Inc. (T), 979 Third Ave., New York 10022; 212-6 6121. **Bed linen**—Palais Royal, see above. **Dressing tab mirror; silver accessories**—Marlborough Antiques (R,T Marlborough St., Nassau, Bahamas; 809-328-0501. **Ceram planter**—Lexington Gardens (R), 1011 Lexington Ave., N York 10021; 212-861-4390. **Bed linens**—Palais Royal, above. **Wall to wall carpet**—Stark Carpet (T), 979 Thi Ave., New York 10022; 212-752-9000. *Library/den:* **Daybed** Avery Boardman, Ltd. (T), 979 Third Ave., New York 1002 212-688-6611. **Daybed and window fabric,** shells #BS0041 Christopher Hyland, see above. **Yellow and camel linen,** sofa—Bergamo Fabrics, see above. **Yellow cord**—Claren House, see above. *Architecture firm for both:* Acrop Arch tects, Yamacraw House, 14 West St., Nassau, Bahamas; 80 322-1898.

**68 PAINT LIKE A PRO** *Pages 68 and 69: Safari:* **Top pa of wall,** chambray technique with paint #CM03 Summ Porch Yellow; **bottom part of wall,** paint #SA03A Oas **Floor,** paint #SA09D Momba Mist, both from Safari colle tion—Ralph Lauren Paint (R); 800-379-POLO. **Kathry chaise,** $3,885—The Ralph Lauren Home Collection (R); f stores: 212-642-8700. **White gauze fabric,** washabl $6.95/yd.—Circle Fabrics (R), 263 W. 38 St., New Yo 10018; 212-719-5153. **Safari book,** by Ricky Lauren, $150 Polo Ralph Lauren (R), 867 Madison Ave., New York 100 212-606-2100.

*Pages 70 and 71: Sport:* **Wall,** paint #SP13D Trainer Red, Spo collection—Ralph Lauren Paint, see above. **Highbridge des** #R632G, chrome, $5,985—The Ralph Lauren Home Colle tion, see above. **Yellow quilted jacket,** #492130169021, $29 **sunglasses,** Silver Palladio #741, $150—Polo Sport Ralp Lauren (R), 888 Madison Ave., New York 10021; 212-43 8000. **Chrome desk lamp,** antique, $475; **green leather de chair,** antique, $525—Historical Materialism (R), 125 Cros St., New York 10012; 212-431-3424. **Collage,** by Necee Reg $600—Bilhuber Inc. (R), 330 E. 59 St., New York 10022; 21 308-4888. *Fireplace:* **Mantel,** #RR04A Coastal Sand, Riv Rock finish; **wall,** finish #SU056 Desert Plateau, Suede co lection finishes; **detail on wall,** paint #TH04C Balmoral Re Thoroughbred collection—Ralph Lauren Paint, see abov **Leather chair,** George III style, $4,200—Historical Materia ism, see above. **Blanket,** Portsmouth plaid, $250—Polo Ralp Lauren (R), 867 Madison Ave., New York 10021; 212-60 2100. **Annalia pattern teapot,** $175; **teacup;** $36; **sauce** $29—The Ralph Lauren Home Collection, see above. **Dec rative finish artist**—Tessa Grunden, 59 Crosby St., New Yo 10012; 212-274-9764.

**72 COMPOUND INTERESTS** *Pages 72 to 77: Architectu firm:* **Fernau & Hartman,** 2512 Ninth St., #2, Berkeley, C 94710; 510-848-4480. *Project architect:* **David Kau.** *Built-millwork by* **Fernau & Hartman,** *furnishings chosen by* **Te Boerner,** 10 Arkansas St., Studio G, San Francisco, C 94107; 415-487-0110. *Landscape architect:* **John Furtado,** 6 W. Galer, Seattle, WA 98119; 206-284-6499. *Contractor:* **Ji Boudores,** PO Box 305, Philo, CA 95466; 707-895-202 **House size:** interiors: 5,000 sq. ft.; exterior architectur 3,000 sq. ft. **Lot size:** 13 acres. *Structure type:* wood frame concrete pier. *Exterior materials:* Batten, plywood, cedar si ing, metal siding. **Roof,** metal and corrugated zincalum Western Metals, 1326 Paddock Pl., Woodland, CA 9577 916-668-5690. **Exterior paint,** custom colors by Fernau Hartman—Kelly Moore (M), 987 Commercial St., San Ca los, CA 94070; 510-592-8337. *Interior materials:* painted gyp board, Douglas fir paneling, stained birch plywoo **Windows**—All Weather Windows (M), 929 Aldrige

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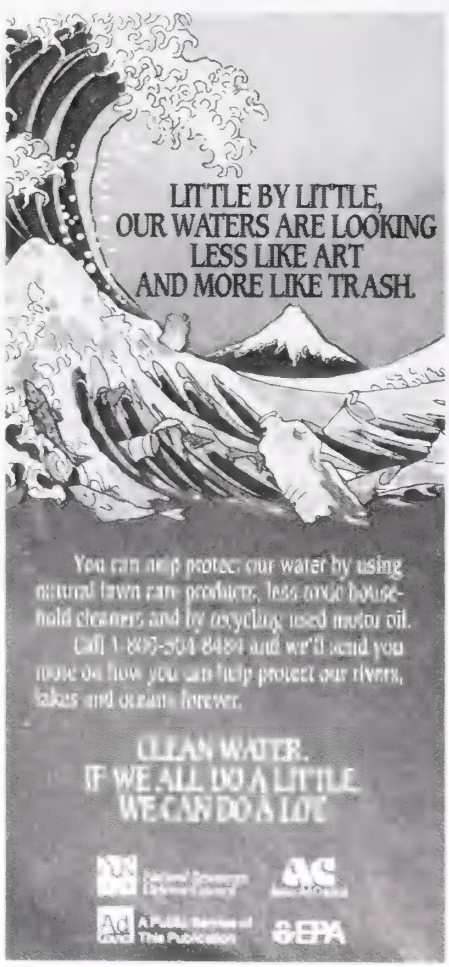
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Rd., Nalaville, CA 95688; 707-452-1600. **Floors**—Douglas fir T&G flooring. **Cabinets,** stained birch plywood by architect. **Lighting,** custom by architect. Stone Industrial Lighting—Stonco Lighting, 2345 Vaux Hall Rd., PO Box 129, Union, NJ 07083; 908-964-7000. **Fireplace,** concrete and fire brick, modified Rumford design by architect. *Kitchen:* **Range**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. **Oven**—Dacor (M), 950 S. Raymond Ave., Pasadena, CA 91109; 818-799-1000 or 800-793-0093. **Polka-dot bowls**—Summerhouse (R), 21 Throckmorton Ave., Mill Valley, CA 94941; 415-383-6695. **Yellow vase**—Sue Fisher King, 3075 Sacramento St., San Francisco, CA 94115; 415-922-7276. *Dining room:* **Table,** #4086—Park Furniture, PO Box 410415, San Francisco, CA 94141; 415-626-7276. **Bowls**—Summerhouse, see above. *Living room:* **Yellow throw**—Sue Fisher King, see above. **Yellow pitcher**—Summerhouse, see above.

**TEN GREAT BATHROOMS** *Page 86: Designer:* **Anthony Antine,** Antine Associates, Inc., 1028 Arcadian Way, Palisades Fort Lee, New Jersey 07024; 201-224-0315. **Sink cabinet**—Antine Assoc., see above. **Victorian black lacquer chair**—Kentshire Galleries (R), 37 E. 12 St., New York 10003; 212-673-6644. **Sink and tub**—Kohler (M), Kohler, WI 53044; 800-4-KOHLER. **Faucets**—Jado (M); 800-227-2734. **Wood graining on window trim**—Barbara Di Clemente; 201-945-5540. **Swing-arm lamp**—Chapman (T), 481 W. Main St., Avon, MA 02322.

*Page 88: Designer:* **Joan Halperin Interior Design,** 401 E. 80 St., New York 10021; 212-288-8636. *General contractor and cabinetry:* Haralambou Contracting, 4 Woodlawn Ave., Valley Stream, NY 11581; 516-872-0569. **Shower,** custom radius shower enclosure—Deuschqueen (M), 40 Lawlins Pk., Wyckoff, NJ 07481; 800-348-8080. **Pillow fabric,** Leaf Arabesque, #167180, aqua—Schumacher (T), 939 Third Ave., New York 10022; 212-415-3900. **Towels**—Portico Bed & Bath (R), 139 Spring St., New York 10012; 212-941-7722. **Ursus prints,** $325/ea.—Winter Works (R), 26 W. 20 St., New York 10011; 718-388-3142. **Magnifying mirror,** $400—Waterworks (R), 237 E. 58 St., New York 10022; 212-371-9266. **Basket; razor; toothbrushes; soap dish**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Toiletries,** Clinique—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; 212-755-8000.

*Page 88: Designer:* **Gallery Frédéric Méchiche,** 4 Rue de Thorigny, Paris 75003 France; 011-331-4278-7828. **Sink and faucet,** L'Epis D'Or/SBDB—17 rue des Bernardins, Paris 75005 France; 011-331-4633-0847. **Bath towels**—Descamps, 38 rue du Four, Paris 75006 France; 011-331-4544-2287. **Bath towel rose/magenta,** Yves Saint Laurent. **Tiles,** Cerabati—distributed by CMR, 31 avenue Jean Lolive, 93170 Bagnolet, France; 011-331-4858-1496; or GME, 23 rue Morice, Porte de Clichy 92110 France; 011-331-4737-5610.

*Page 90: Designer:* **Fu-Tung Cheng,** Cheng Design, 2806 San Pablo Ave., Berkeley, CA 94702; 510-849-3272. *Architect:* **F. John Richards,** 178 Corte Madera, Portola Valley, CA 94025; 415-851-0663. *General contractor:* **William S. Rehlich,** 3 Tynan Way, Portola Valley, CA 94028; 415-368-0716. *Cabinetmaker:* **William Guba Associates,** 1500 Park Ave., Ste. C200, Emeryville, CA 94608; 510-655-1736. **Concrete counter**—Cheng Design, see above. **Sink**—Elkay (M); 708-574-8484. **Sink and tub faucets**—Grohe (M); 708-582-7711. **Toilet; bathtub**—Kohler (M); 800-456-4537. **Slate tile flooring,** Cloud White Quartz—American Slate Co. (T), 1775 Alameda St., San Francisco, CA 94103; 415-864-7813. **Windows**—Blomberg Window Systems (M), PO Box 22485, Sacramento, CA 95822; 916-428-8060. **Maple flooring**—DG Floors (M), 131 Glenn Way, #8, Belmont, CA 94002; 415-591-1501. **Over mirror lighting,** Alinea—Aamsco, PO Box 15119, Jersey City, NJ 07305; 800-221-9092. **Wall lighting,** Ron Rezek—Artemide (M), 1980 New Hwy., Farmingdale, NY 11735; 516-694-9292. **Skylights**—Velux (M), 450 Old Brickyd Rd., Greenwood, SC 29648; 800-888-3589. **Baskets**—Palecek (M), PO Box 225, Richmond, CA 94808; 800-676-5382.

*Page 90: Designer:* **John F. Saladino,** 305 E. 63 St., New York 10021; 212-752-2440. **Walls and countertop,** Polished Paradise blue marble—Santa Barbara Stone (R), 27 N. Nopal St., Santa Barbara, CA 93103; 805-963-5891. **Sink,** Ladena #2215, $160—Kohler (M); 800-4-KOHLER. **Mirror,** $2,916—Mirrd Fair (T), 1495 Third Ave., New York 10028; 212-288-5050 **Sconces; bench,** Savonarola bench—John Saladino Furn ture, see above.

*Page 91: Designer:* **Goralnick, Buchanan Design,** 306 E. 6 St., New York 10021; 212-644-0334. **Tile**—American Olea Tile (M); for dealers: 215-855-1111.

*Page 91: Designer:* **Celeste Cooper,** Repertoire, 560 Harriso Ave., Boston, MA 02118; 617-426-3865. **Sink and toilet** Kohler Co. (M), 444 Highland Dr., Kohler, WI 53044; 414 457-4441. **Faucet**—Kroin (M), through Fittings Inc. (R,T 380 Boyston St., Boston, MA 02116; 617-267-8250. **Tiles** floors & walls—Tiles, Refined Selection, Inc. (R,T), Bosto Design Center, Ste. 633, Boston, MA 02210; 617-357-5522

*Page 92: Designer:* **Joszi Meskan Associates,** 479 Ninth St San Francisco, CA 94103; 415-431-0500. **Wall treatment** Oliver Garnier, 243 Kingston Way, Walnut Creek, CA 94596; 510-934-7791. **Stenciled floors**—Willem Racké, Dec orative Painting, 837 14 St., San Francisco, CA 94114; 415 252-1341. **Blue cabinets**—Philippe Gurrey, Fine Cabinet 578 Folsom St., San Francisco, CA 94105; 415-896-1597 **Wall sconces** by Jerome Sutter—Shears & Windows (T), 10 Henry Adams St., San Francisco, CA 94103; 415-621-0911 **Cove molding**—Edward Martinez Fabrications, 425 10 St San Francisco, CA 94103; 415-621-2000. **Alabaster bow chandelier; recessed lighting**—JH Lighting (T), 101 Henr Adams St., San Francisco, CA 94103; 415-431-8154. **Cov lighting**—Norbert Belfer (M), 1703 Valley Rd., Ocean, N 07712; 908-493-2666. **Gold-plated knobs and handles**—P.E Guerin (M), 23 Jane St., New York 10014; 212-243-5270 **Blue denim drapery fabric**—Henry Calvin Fabrics (T), 15 Vermont St., #2, San Francisco, CA 94103; 415-565-1950 **Blue silk fabric; green silk ruffles**—Randolph & Hein (T) 101 Henry Adams St., San Francisco, CA 94103; 415-864 3550. **White porcelain toilet; bidet; sink** all Kohler; **bath tub** by Jacuzzi—Bath & Beyond (R), 135 Mississippi St., San Francisco, CA 94107; 415-552-5001. **Gold marble tub deck marble & tile shower**—La France Imports, 8715 Melros Ave., Los Angeles, CA 90069; 310-652-6881. **Shower glas doors; mirror** behind bathtub; **large mirror** behind sink— Paige Glass (R,T), 1531 Mission St., San Francisco, CA 94103; 415-621-5266. **Burlwood dressing table**—Camper Fine Furnishings (R,T), 350 Florida St., San Francisco, CA 94110; 415-863-7793. **Painted blue table**—Joszi Meskan Associates, see above. **Curtains and draperies**—Susan Lind Chastain Sewing, 2101 Bryant St., San Francisco, CA 94110 415-641-1888. **Hardwood floors**—Birger Juell Floors, 1337 Merchandise Mart, Chicago, IL 60654; 312-464-9663. **Bath tub tray; standing brass towel rack** both from Ward Manley—Antique & Art Exchange (R,T), 3419 Sacramento St San Francisco, CA 94118; 415-567-4094. **Towels with lace borders**—Frette (R,T), 449 N. Rodeo Dr., Beverly Hills, CA 90210; 310-273-8540.

*Page 92: Designers:* **Joseph Lembo and Laura Bohn;** *head designer on project,* Naoko Kondo—Lembo Bohn Design Associates, Inc., 17 Little W. 12 St., New York 10014; 212-645-3636. *General contractor:* The Whole Thing; 310-402-0482. **Artisan plaster walls**—Art in Construction, #8 Beach St., New York 10013; 212-334-5227. **Window shade**—Stables, Schwab & Trujillo (R,T), 7275 Santa Monica Blvd., Los Angeles, CA 90046; 213-969-9076. **Basket**—Be Seated (R) 66 Greenwich Ave., New York 10011; 212-924-8444. **Sink faucet; shower body**—Kroin (M), 180 Fawcett St., Cambridge, MA 02138; 617-492-4000.

*Page 92: Designer:* **Beata Galdi,** Studio Galdi, Architectural & Interior Design, #22, New York 10009; 212-254-9348. **Structural engineer**—Richard Donald Consulting Structural Engineer, PC, 1270 Ave. of the Americas, #2703, New York 10020; 212-332-7530. **Lighting supplier**—Lighting Collaborative, 119 W. 23 St., New York 10011; 212-627-5330. **Faucets**—Kroin (M), 180 Fawcett St., Cambridge, MA 02138; 617-492-4000. **Stainless steel bucket**—Alessi (M), through The Markuse Corp., Woburn, MA 01801; 617-932-9444. **Towels,** $22–$95; **soap dish,** $25; **soap**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652.

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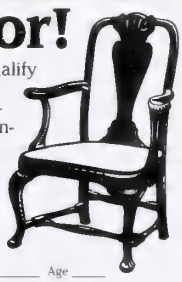
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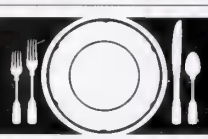
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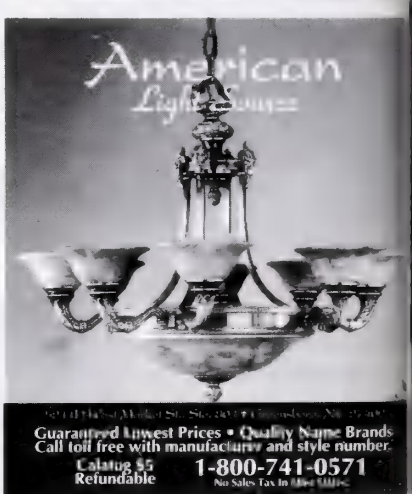
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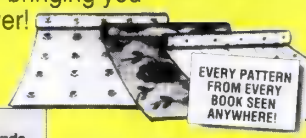
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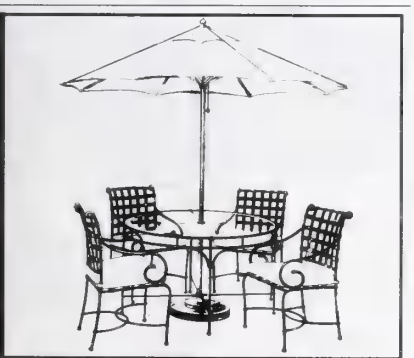
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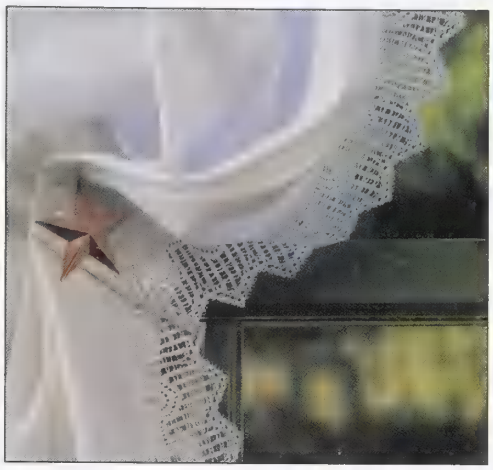
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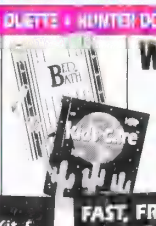
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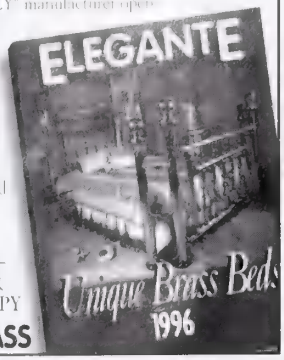
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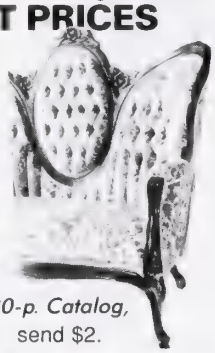
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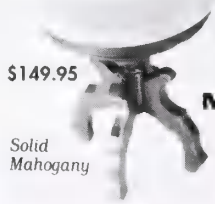
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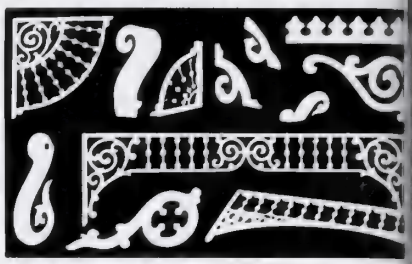
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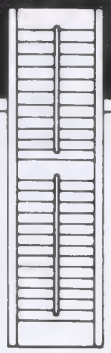
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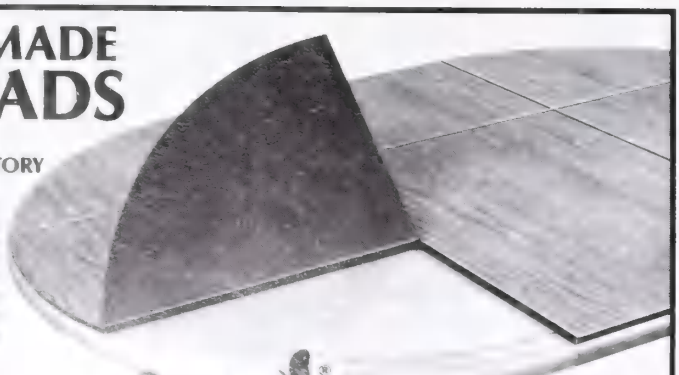
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# LUCKY SEVEN

By Dee Hardie

**While visiting** our three-year-old granddaughter Rose in Vermont last August, we told her that her Aunt Louise was soon to have a baby. We asked her whether she thought her little cousin would be a boy or a girl. Rose thought seriously for a moment, then proudly declared, "It's a woman."

Rose's amusing word choice was far more grown-up than we had expected, but we decided she speaks the politically correct language of today's world. And she was absolutely right about the gender. Louise knew in advance but wanted to surprise everybody. When her enterprising elder daughter called and asked the doctor herself, it became a secret that they shared.

Martha Isaacs, weighing nine pounds, seven ounces, was born to our daughter on September 26, 1995. She is our seventh grandchild, the first to be born in Maryland. Her siblings, Albert and Edith, were with us at Thornhill when Billy, the ecstatic father, called from the hospital with the good news. Albert, about to turn fourteen, could hardly wait to boast that he had a baby sister. He immediately phoned a classmate. "Can't come to school tomorrow, but tell everyone it's a girl."

The word also spread locally, thanks to daily bulletins on a blackboard outside the Butler Store—our country emporium and the centerpiece of the village. Printed in bold chalk letters was the first: "We have a new little friend in Butler. Louise and Billy had a baby girl yesterday. Mother [illegible] and baby are fine." The next day [illegible] changed: "Our new little [illegible] name, Martha. She is at home, and has worked her way into everyone's hearts." Sharing our baby's notices on the board was the update on the state lottery, a $2,500,000 jackpot. With the birth of Martha we knew we had already won.

*"It takes a whole village to raise a child," according to an old saying. Our seventh grandchild is starting life with her native village as her middle name. What a better augury?*

Martha has the same birthday as Johnny Appleseed, T.S. Eliot, and George Gershwin—an interesting group. She is also a Libra, like this grandmother, Momma Dee, and another cousin, Meriwether, who lives in Vermont. We are said to be balanced (hmm), thoughtful (yes), and intelligent (sometimes). It's a big order for all, our special bond.

Our newest grandchild was born to a forty-year-old mother whose store of baby clothes had dwindled, but her circle of friends, who hadn't had a baby [illegible] in quite a while, lavished gifts on her. Dinners were delivered by her car pool partner, Day; a closetful of tiny dresses came from Allison. On loan is a crib, a changing table, and a bassinet that has been in a neighbor's family for fifty years.

There were presents even before the birth. Edith was given a big-sister shower by her sixth-grade classmate Lucy. Guests were asked to bring books they had enjoyed when younger, books that Edith would read to her new sibling. Lining a shelf in Martha's room are the gifts she will someday enjoy with Edith: *The Cat in the Hat*, *Goodnight Moon*, *Puss in Boots*, and of course, *The Tale of Peter Rabbit*. There is also *Cars and Trucks and Things That Go*, given by a guest who obviously expected a boy.

The new nursery had been Albert's bedroom. Once bright red with baseball bats and pop art posters, it was painted pristine white just before Martha settled in. (Albert's new domain is a larger, more luxurious room built by Billy in the basement, which has above-ground windows.) On one of Martha's walls Louise hung a pink quilt made years ago by my mother. Another wall displays a Raggedy Andy doll that Billy's grandmother sewed years ago for the child he might have someday. Martha's is a room built on generations of love.

There is an old African saying, according to a note Louise received from a friend, that says, "It takes a whole village to raise a child." Martha's middle name, chosen when she was a few days old, is Butler, after the village that welcomed her so warmly. Maybe Martha Butler Isaacs will be its mayor one day. She is already its princess. ■


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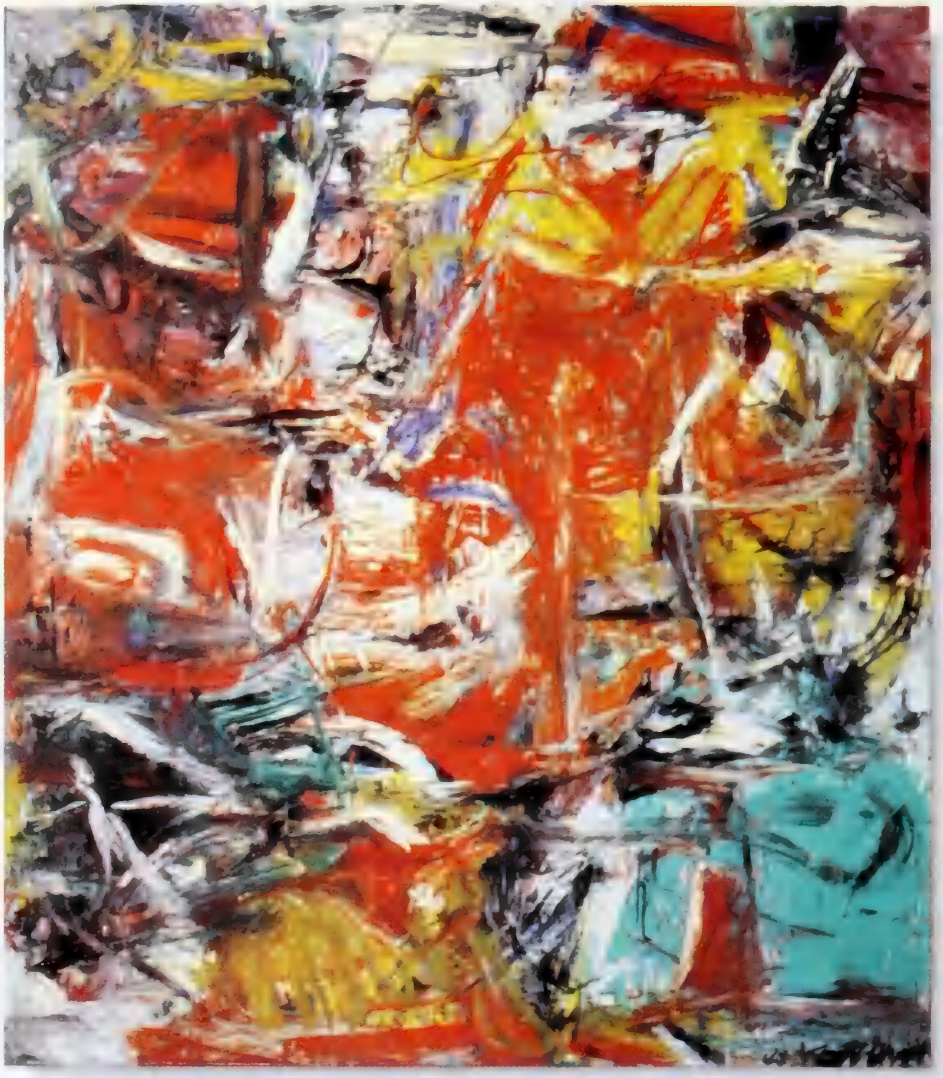


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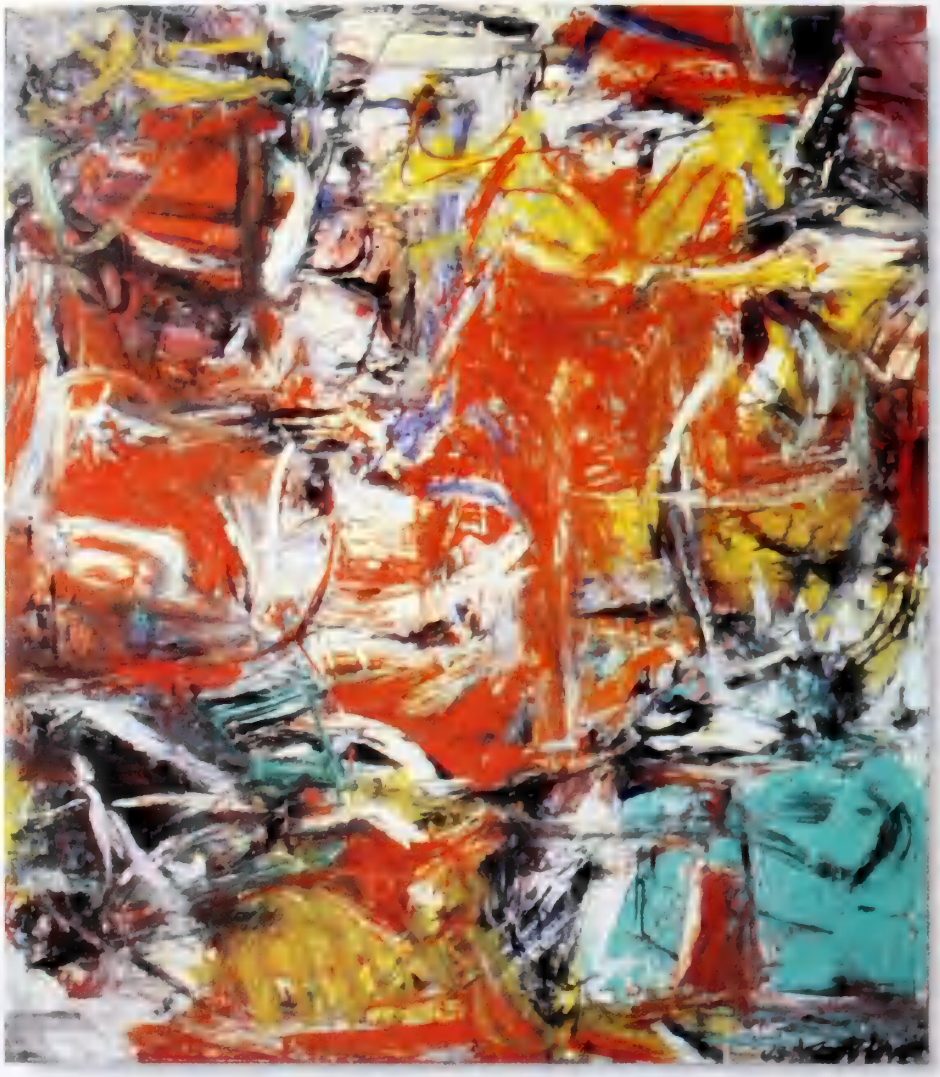
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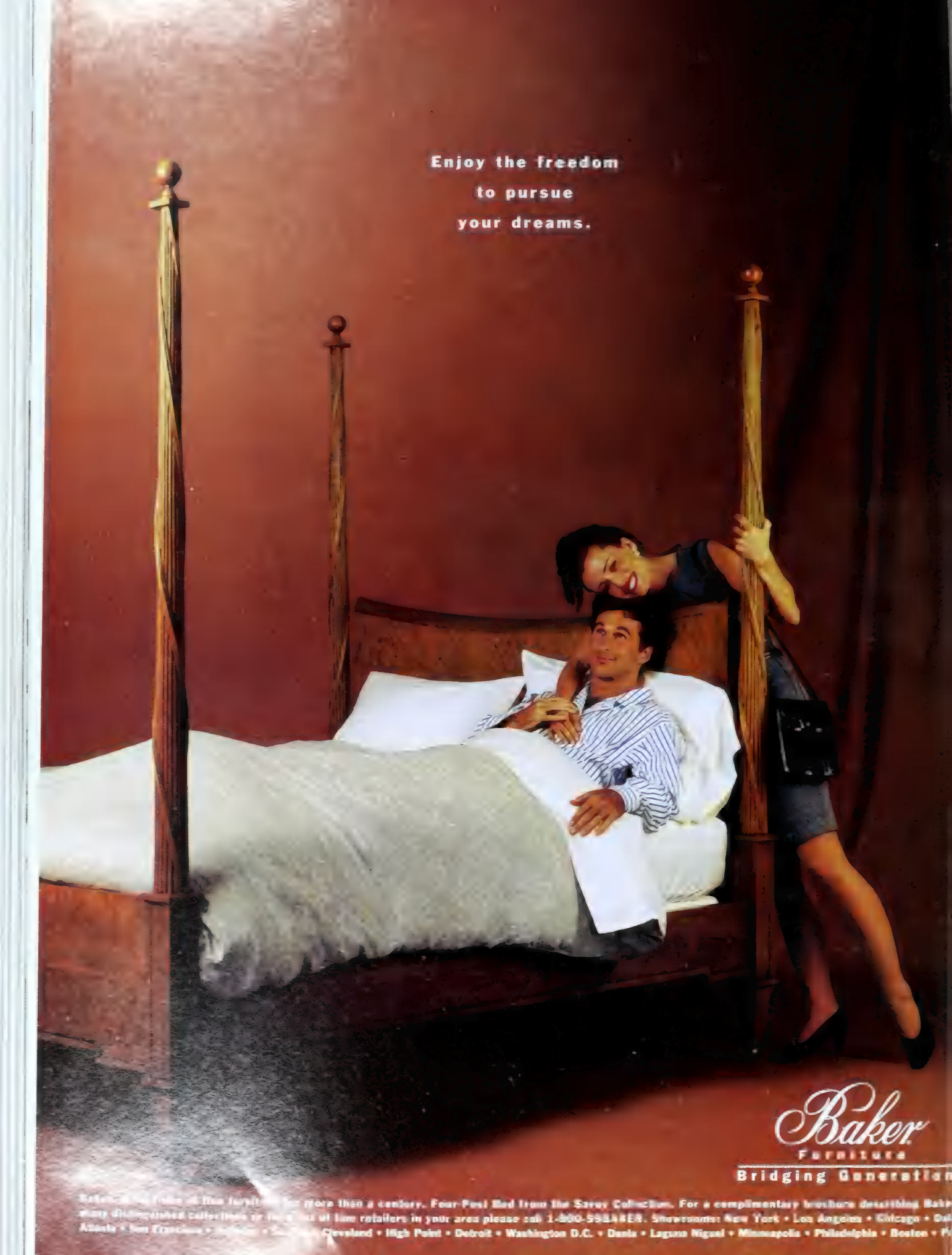
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# CONTENTS

**ON THE COVER:** The bedroom of Joel Fournier, who shares this 1595 house in Provence with his business associate, couturier Michel Klein, has walls that he sponged for a watercolor effect. He also did the primitive frieze. Elsewhere in this exuberantly painted house the palette is hotter. See page 132. Photograph by Oberto Gili.


**95** IT'S ALL ABOUT PRESENCE
The editor's page

**96** TRULY SEEN
The intrinsic sophistication of folk art is revealed in the uncluttered rooms of a Federal house in Connecticut. By June Kurt



p. 96


**102** TRUE TO HIS COADE
A London antiquarian's densely embellished apartment pays homage to another obsessive collector, Sir John Soane By Martin Filler



p. 102


**110** WORLDLY PLANTSMEN
The owners of Heronswood Nursery, source of rare plants found worldwide, practice what they preach in their own garden. By Ken Druse

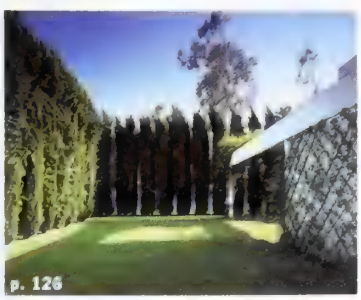
**116** STRONG ON SHAPE
New glass designs rely on purity of color and form By Dara Caponigro



p. 116


**120** MAKEOVER!
Handicapped by dizzying patterns and an awkward furniture arrangement, a wonderful country room finally realizes its potential. By Carol Prisant

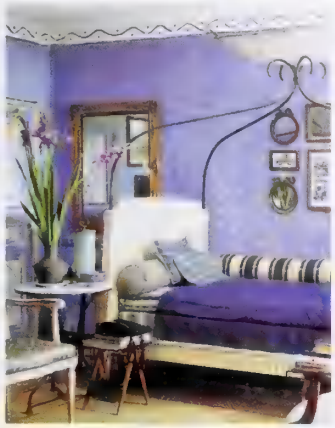
**126** A COURTLY HOUSE
Paul Rudolph, a master of modernism, designs an open-plan house in L.A. that reaches out to four courtyards By Susan Zevon



p. 126


**132** PAINTING OUT THE GLOOM
With boldly colored walls, a somber 16th-century Provençal farmhouse becomes exciting and inviting By Christopher Petkanas

**138** HIGHLAND FLING
A visit to Ballachrochan in Scotland where the lady of the house, Countess Sheila de Rochambeau, teaches the arts of living well. By Jill Robinson


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# CONTENTS

**ON THE COVER:** The bedroom of Joel Fournier, who shares this 1595 house in Provence with his business associate, couturier Michel Klein, has walls that he sponged for a watercolor effect. He also did the primitive frieze. Elsewhere in this exuberantly painted house the palette is hotter. See page 132. Photograph by Oberto Gili.

**95** IT'S ALL ABOUT PRESENCE
The editor's page

**96** TRULY SEEN
The intrinsic sophistication of folk art is revealed in the uncluttered rooms of a Federal house in Connecticut. By June Kurt


p. 96

**102** TRUE TO HIS COADE
A London antiquarian's densely embellished apartment pays homage to another obsessive collector, Sir John Soane By Martin Filler


p. 102

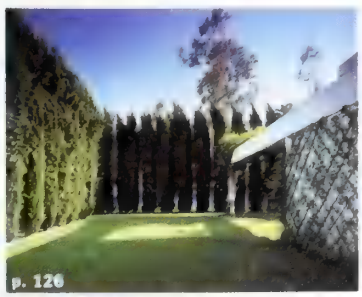
**110** WORLDLY PLANTSMEN
The owners of Heronswood Nursery, source of rare plants found worldwide, practice what they preach in their own garden. By Ken Druse

**116** STRONG ON SHAPE
New glass designs rely on purity of color and form By Dara Caponigro

**120** MAKEOVER!
Handicapped by dizzying patterns and an awkward furniture arrangement, a wonderful country room finally realizes its potential. By Carol Prisant

**126** A COURTLY HOUSE
Paul Rudolph, a master of modernism, designs an open-plan house in L.A. that reaches out to four courtyards By Susan Zevon


p. 116


p. 126

**132** PAINTING OUT THE GLOOM
With boldly colored walls, a somber 16th-century Provençal farmhouse becomes exciting and inviting By Christopher Petkanas

**138** HIGHLAND FLING
A visit to Ballachrochan in Scotland where the lady of the house, Countess Sheila de Rochambeau, teaches the arts of living well. By Jill Robinson



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p. 64


**19 THOUGHTS OF HOME**
The Children's War. By Antonia Stearns

**27 STYLE BEAT** Porcelain-inspired patterns. Sculptural wire work. The industrial look resurfaces

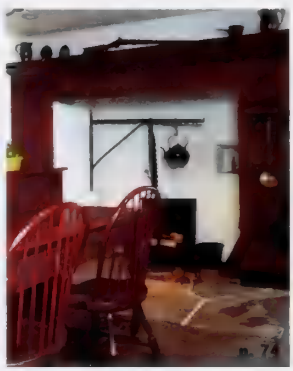
**36 DESIGN STAR** Simplicity is the watchword for architects Peter Shelton and Lee Mindel
By Ellen Stern

**42 NEWS** The garden art of Roberto Burle Marx. SoHo's new design shops. Gourmet pastas, sauces, and marinades by mail

**50 IN THE GARDEN** In deer country, good fences make happy gardeners. By Cheryl Merser

**54 TRAVEL** Exploring the early river towns of the lower Mississippi. By William Bryant Logan

**64 CITY FILE** Copenhagen gets set for the 21st century. By Linda Dyett



p. 74


p. 42

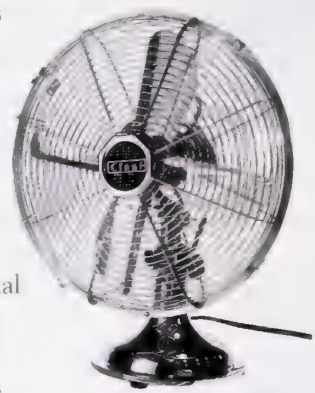

**74 PRESERVATION** The National Trust honors a 1760 Pennsylvania house
By Tracie Rozhon

**76 DESIGN WATCH** Beaux-Arts–educated Thierry Despont designs stately homes from the landscapes to the fabrics
By Joseph Giovannini

**80 CELEBRATING 100** A 1948 essay by the celebrated author M.F.K. Fisher is the first in a series of articles reprinted from the pages of House Beautiful

**84 DECORATIVE ARTS** England's William Morris, spiritual father of the Arts and Crafts movement. By Miriam Kramer

**88 ASK THE EXPERTS** Antiques prices and provenances



p. 27


**90 GALLERY TALK** Recognition at last for Lilly Reich, the talent behind Mies van der Rohe's classic modern interiors. By Martin Filler



p. 90


**150 PRICES & SOURCES**
Where to find it

**151 SPRING CATALOG COLLECTION**

**166 READER INFORMATION**

**171 BEAUTIFUL FINDS**

**172 FROM THORNHILL FARM**
The Older Man in My Life. By Dee Hardie


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# THE CHILDREN'S WAR

By Antonia Stearns

**n the summer of 1942,** Washington, D.C., was hot and overrowded but brimming with patriotic spirit and communal urpose. At nine and six years of age, my older brother and I hrew ourselves mightily into the war effort, hauling newspaers and scrap metal in our Radio Flyer wagons, planting a ictory garden, and feverishly knitting afghan squares that arely came out symmetrical. Even our three-year-old brother as enlisted, to flatten tin cans with his toy hammer.

But the sleep of the just eluded us. At night, in a stifling ttic, we lay panting and spread-eagled on sheets dipped in a ucket of ice water and wrung out, while a fan behind the ucket blew ostensibly cooled air in our direction. The attic as the boys' bedroom. Mine was on the second floor, but I as frequently relegated upstairs when transient Foreign Serice colleagues—evacuated, like ourselves, from the war in urope—camped out for indefinite periods among my dolls nd teacups.

The fan over the bucket was a form of primitive aironditioning our Dutch mother had devised to counter the ailure of American settlers to build with the subtropical Vashington climate in mind—so unsensible, so unlike the ell-ventilated colonial villas she had known as a child in the ast Indies.

Mother's European prejudices caused us acute embarassment when she trundled them out before our friends. That he was much admired for her style and sophistication, her fluncy in languages, her exotic looks and unusual background scaped our notice entirely. To us she was the mother who rought steamed vegetables to the school bake sale, where they ay like green valleys between Alpine peaks of angel food cake.

Our family had been displaced from enemy Berlin—our ather to the American embassy in London and our mother to wait out the war with us in her adopted but still alien country. My recollection of our extended and somewhat harrowing repatriation, which took over a year, is only of strange beds, midnight trains, and chaotic border crossings, highlighted by the company of a downed British pilot who hid under our overcoats at the checkpoint between Norway and Sweden. As for our father, I took his absence and eventual return for granted, and followed his encounters with blackouts and bombs through cheerful but erratically delivered picture postcards.

Settled on a neighborly street, we were busily discovering American childhood rituals: peanut butter sandwiches and Saturday matinees, the freedom of wandering into browniescented kitchens and playing sidewalk games with a pack of streetwise little friends. The war and a foreign mother notwithstanding, 1942 seemed a pretty good year until the heat deprived us of companions as well as sleep.

Suddenly our new friends were dispatched to camps with Indian names or to resorts with pools and tennis courts in a holiday ritual our mother had failed to anticipate and, in any event, could not afford. But by August she had saved up enough cash and gas coupons for a week in the Blue Ridge Mountains, at a hotel offering rates too good to be true. After a day's drive, we pulled up before a decrepit wooden lodge, used occasionally for Bible retreats, and found that the recreational facilities consisted of a rickety veranda and a lounge with a broken Victrola.

Was there anything in the area with activities for children? Mother asked the kitchen staff dozing on the empty veranda. The cook scratched his head. "Hold on a sec," he remembered, "There's Maisie and Staylor's farm." A farm? We were all ears. "Maisie's boarding a city kid for the summer. >


HARDEN

hear she's looking for more." As a last hope, Mother took directions and carted children and luggage back to the car.

We bounced over dirt roads through dense and untidy woods, which gradually gave way to fields and farms, each with a barn and a low line of chicken coops. Many of the spare frame houses and outbuildings were unpainted; this was depressed Appalachia, where bankruptcy hinged on a penny's rise in chicken mash or a nickel's drop in poultry prices.

We knocked a long time at Maisie's door, peering through yellowed lace curtains into a stiff front parlor before realizing that the back porch was the customary entrance. There tools and wood shavings were strewn among half-finished rocking chairs; a circuit board lay in a tangle of copper wire. Staylor was both a farmer and carpenter-electrician, scraping together odd jobs for cash to buy what the farm could not provide. Chicken prices were down that year, and Maisie, a practical soul, was looking for boarders to tide her family over during the summer.

All this my mother learned sitting at a long, linoleum-covered table in the summer kitchen while the diminutive Maisie set out supper for the men threshing that day in Staylor's field. It was a communal effort—a dozen or more farmers pooling their resources to rent a single combine. With the men out cutting and bundling hay, Maisie was left with the milking, the pigs and chickens, the vegetable garden and dairy house, canning, cooking, laundry, and tending her midlife baby.

Maisie scrutinized my older brother for his potential. He looked awfully puny beside the other "city boy," a strapping teenager from the nearest town, twenty miles away. The boarder took us on a tour of the farm while the two women discussed the situation and came to a perfect understanding. They immediately liked and trusted each other and found similar values across the gulf of their dissimilar lives. Both knew what it was to raise a family in hard times; both shared a strong work ethic and an uncomplicated belief that children adapted easily to whatever was expected of them. Of course allowance had to be made for age: They agreed that a nine-year-old could handle the rigors of farm life, a three-year-old could not, and I, sandwiched in between, was a question mark.

But not for long. As the boy took us on his rounds he gave us buckets to help milk the cows and slop the pigs. Twisting tails and thumping rumps, he maneuvered the cows into their stalls, where we followed him timidly for our first lesson in milking. We moved on to the sty. A sow had rolled on her piglets. He handed us pitchforks and told us to poke her hard while he waded in the muck to search for survivors.

By the time we returned to the summer kitchen we had tasted blood and would never be innocent again. A rat, which we had helped to corner, lay clubbed to death in the corn crib, and three decapitated hens swung by their claws from our triumphant hands. Maisie dropped the hens in boiling water before tossing them to us to pluck. We were hard at it when our mother kissed us good-bye and drove away in the dust, her youngest howling beside her, still clutching his trophy of feathers. Maisie rolled up four five-dollar bills and put them in an empty canning jar behind many rows of preserves. "All right, children," she said quickly, before our lips could quiver in the realization that we were in her care for two weeks, "who's going to dig potatoes with me before we put the pie in the oven?" She took us by the hand and showed us the miracle of where potatoes come from.

It is on record that I spent the first night sobbing on Staylor's lap while he rocked me gently in one of his chairs, although I have no memory of it. I do remember the satisfaction and drudgery of bringing in the crops, churning butter until my arms ached, and guiding Peggy, the old workhorse, while Elwood, a muscular grown son, rode the tiller behind, shouting "Gee!" and "Haw!" as we ploughed new rows. I remember Peggy stepping on my brown bare foot, which sank into the warm soil, for- >


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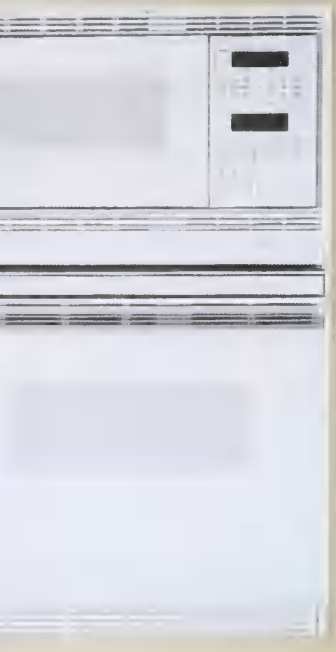
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tunately lessening the impact of her enormous weight. Even so, it hurt. I beat on Peggy's sweating flanks, but she refused to budge until an exasperated Elwood jumped off the tiller and whomped her one. I waited for sympathy, but Elwood only scowled when he saw I had been leading Peggy in a crooked line. "Dad blame it all!" (the strongest language we ever heard), "Back her up, girl, and keep your foot out the way this time."

My brother pitched hay, fell out of the loft twice, and learned to drive a tractor. He dug fresh holes for the outhouse, located on top of the hill behind the chicken coops, a scary walk at night by flashlight. He helped Staylor install a party-line telephone—three long rings, one short, he still reminds me. The first outgoing call was to Mother, begging her to let us stay longer.

In 1943 Maisie filled a second, then a third jar with board money. We arrived the day after school ended and stayed until Labor Day. Furthermore, we brought two friends, and in midsummer Mother brought two more. Everyone she knew was intrigued by the unusual and incredibly inexpensive camp she had turned up. The more our exploits gained attention, the more mother rose in our estimation.

"It's called the farm," I told Washington neighbors proudly. How nice. Were there horses? "Just Peggy," I said, "But we have 10,000 baby chickens." I explained how they came in boxes like furry Ping-Pong balls. "Some of them get squashed and die," I added knowingly. The mothers on the block were wide-eyed. Did these two quasi-European children with their laced Oxford shoes and satchels on their backs, with their music and dance lessons, and a mother whose idea of rural life was a stroll in the Tuileries, really spend their summers running barefoot through pigsties and [illegible] dung? [illegible] toned down the gory side of farm life, but over marbles and jacks with the gang we spared no details: hogs squealing at the slaughter, skunks blasted to smithereens with shotguns, and chickens flopping about with their heads chopped off. "No kidding, for how long?" "Hours," I lied.

The next year there were twelve boarders. Staylor turned the attic into a dormitory and strung sheets across the middle: girls on one side, boys on the other. The summer kitchen was extended. Two of Maisie and Staylor's daughters left their five-and-ten-cent store jobs to run the kitchen and run us. We worked in squads and lined up by size for Saturday night baths in a galvanized tub on the grass. My little brother now led the procession. Beatrice scrubbed our heads with lye soap and Marjorie handed out clean sheets made of flour sacking to change our beds. Marjorie was a solemn young war bride; Beatrice was single, but knew a thing or two. From her we learned about hanky-panky at the square dances down by the sawmill, and even worse goings-on at a moonshine still hidden in the woods. Before the weekly purification, we liked to get as filthy as possible playing War in the cornfield, where we slithered between the rows and lobbed rotten tomatoes at one another.

Sundays were strictly observed: no games, no books, and no radio for news of the real war, whose tide was now turning, as we knew it would, in our favor. We donned dresses, long pants, and shoes for Sunday school, and kept them on until after midday dinner. While Staylor led us to church, Maisie stayed behind to churn peach ice cream for dessert, and to replenish her spirits in solitary reflection. When we returned, there was usually an open Bible or Montgomery Ward's catalog on the porch swing.

Prosperity was bringing change and even public attention to the farm. A county health inspector appeared without warning and we kept him busy studying our tetanus shot records while Maisie rushed to put twenty jelly glasses out by the drinking pump. After he left we put them away and went back to using the communal tin cup. That year we pulled down the split rails around the pasture and replaced them with electrified barbed wire. The dairy house languished when a refrigerator was installed in the kitchen and a pickup truck began to make runs into town.

Victory over the Axis brought our father safely and joyfully home to be reintroduced to his long-legged offspring, who greeted him with trumpet solos, neatly executed pirouettes, and a mean curveball that made him duck. He had brought us Scottish woolens that were too small, and books we had outgrown. And with our family reunited, we began to outgrow the farm.

There was one last summer when Staylor built an indoor bathroom which was much admired but never used, and when Elwood, to my annoyance, went courting at the next farm. I studied myself in his shaving mirror, tossing my pigtails and wondering what he would think of me in a Veronica Lake peekaboo hairdo. August passed slowly that year, and when our old Chevrolet swung into view on the newly paved road, I ran down from the outhouse for the last time, and, for the first time, ready to go home.

The Washington house was a jumble of packing crates. We were returning to Berlin, where our wartime saga had begun under giant swastikas and megaphones blaring *Sieg Heil* over the roar of the crowds. It was not easy for my parents to shake the memory of those years, and they approached their assignment to occupied Germany with mixed emotions. We children were simply curious, and excited by the prospect of change.

No newsreel had prepared me for the devastation *(Continued on page 40)*

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# WELL PLACED

## *The Chinese art of* feng shui *can tell you where to put your furniture. Adherents claim it can bring you health, wealth, and good luck*

By Lauren Picker

**A man moved his desk** into the "wealth" corner of his office and received an unexpected financial windfall. After changing the location of her bed and placing a mirror over a chest of drawers, an insomniac enjoyed her first good night's sleep in months. Then there's the woman who couldn't sell her apartment—until she raised the height of the bedroom mirror.

Sounds like New Age hocus-pocus? It's actually the ancient Chinese art of placement known as *feng shui* (pronounced fung-SHWAY). Literally translated as "wind" and "water," *feng shui* is believed to influence health, prosperity, and fortune. And in an era of cultural sharing and spiritual searching, it is beginning to influence American design. "I've seen the interest grow from a trickle to a torrent," marvels Steven Post, a longtime *feng shui* practitioner and founder of the Geomancy Feng Shui Education Organization (GEO) in San Francisco and New York.



***In feng shui, each shape and color has a particular ch'i, or energy. A square is associated with Earth, so a square house "expresses the supportive, secure, stable quality of Earth," according to the* Feng Shui Handbook. *Warm tones of yellow and brown reinforce that quality.***

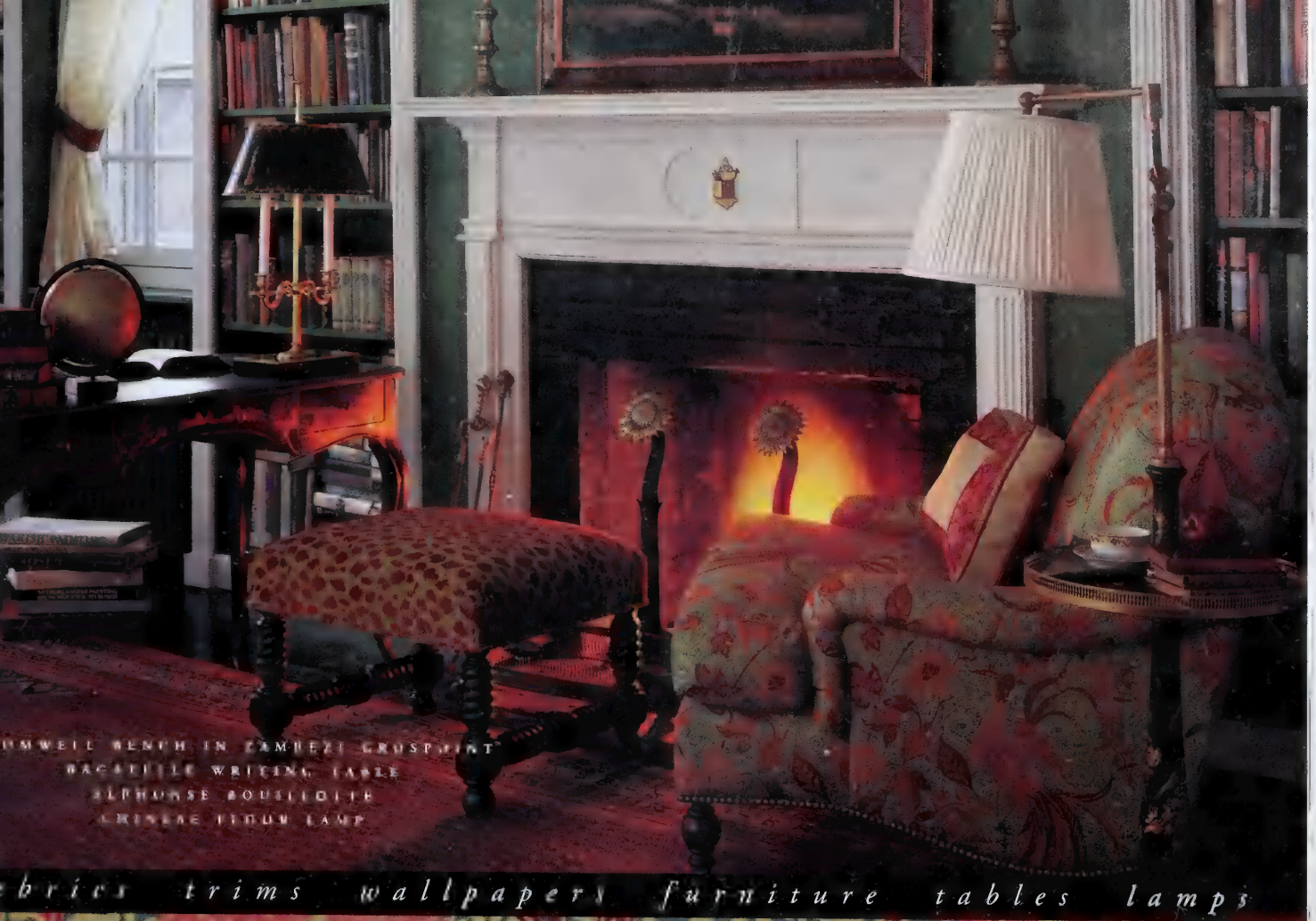
That interest doesn't run as deep as it does in parts of Asia, where many people wouldn't dream of buying a home, much less building one, without first consulting a *feng shui* master. But standing-room-only lectures and several new books on the subject show that this approach to design is taking hold in America. Indeed, *The Feng Shui Kit* (Tuttle, $29.95), a how-to book by Man-Ho Kwok, sold out before it reached stores last October. And designers who use *feng shui* say that business is booming. Even developer Donald Trump has been known to consult a *feng shui* expert. (As a recent *New Yorker* cartoon suggested, good *feng shui* can boost real estate prices.)

The ancient art of perfect placement is not something you can master in a single afternoon. It's an intricate practice that can be further complicated by self-styled experts who speak a kind of spiritual jabberwocky. And with references to "the 24 Terms of the Solar Calendar," the eight trigrams, and the five energies, some of the new books add up to a lot of confusion. Still, you don't have to be a Chinese scholar to understand the basics of *feng shui*. You simply have to accept the notion that the world is nourished by cosmic currents known as *ch'i*, or energy. There are many different forms of *feng shui*, but all are based on the idea of channeling *ch'i* to enhance your personal energy and luck.

"The structure, layout, and the symbolism within and without your living and working environment all have an effect on your life," explains Sarah Rossbach, a *feng shui* consultant who has written three highly regarded books on the subject; her 1987 guide, *Interior Design with Feng Shui* (Arkana, $15.95), is the bible of the practice. For instance, it's considered bad *feng shui* to site your home on the top of a hill with a door facing a downhill slope; money and opportunity could tumble out of the house. Placing a plant or a bouquet of flowers in the marriage area of a room (the far right corner from the door) can help a relationship flourish. Just make sure it's a bouquet of *red* flowers. Color is another aspect of *feng shui*, and red is considered auspicious. (Green is also a positive shade, connoting freshness, tranquillity, and growth; white is associated with mourning.)

All this may sound like the design equivalent of a lucky rabbit's foot. But, in fact, many of the precepts of *feng shui* are practical and even intuitive. (And you don't have to embrace every one of them.) Positioning your bed catty-corner to the door, for example, keeps you out of the direct (and harmful) flow of *ch'i*. But it also means you can see the door and won't, therefore, be startled when someone enters. Mirroring a wall of a small foyer opens up opportunity—but it also opens up the space. And as New York *feng shui* architect R.D. Chin points out, arranging the living room chairs so that they face the door—which is good *feng shui*—also "feels very welcoming to people."

Of course, there are limits to what *feng shui* can accomplish. For one thing, good *feng shui* is not necessarily good taste. "The desk can be in a perfect *feng shui* position in an ugly office," observes Clodagh, a Manhattan-based designer who has been using *feng shui* for more than a decade. Similarly, a couch can be upholstered in "lucky" red but, as Clodagh notes, "it can be a ghastly shade." As for those who credit *feng shui* with enhancing their health and wealth, well, perhaps a well-placed mirror played a role. "But sometimes there's also a will to believe," Rossbach allows. Still, the next time you need a change, *feng shui* can't hurt. And who knows? You just might improve more than your home or office decor in the process. ■




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EDITOR: SARAH SHAW



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4. *Slightly curved crisscrossed legs and a sycamore top give a kitchen table flair, $1,464. From Katie Walker Furniture: 011-44-1403-211323.*



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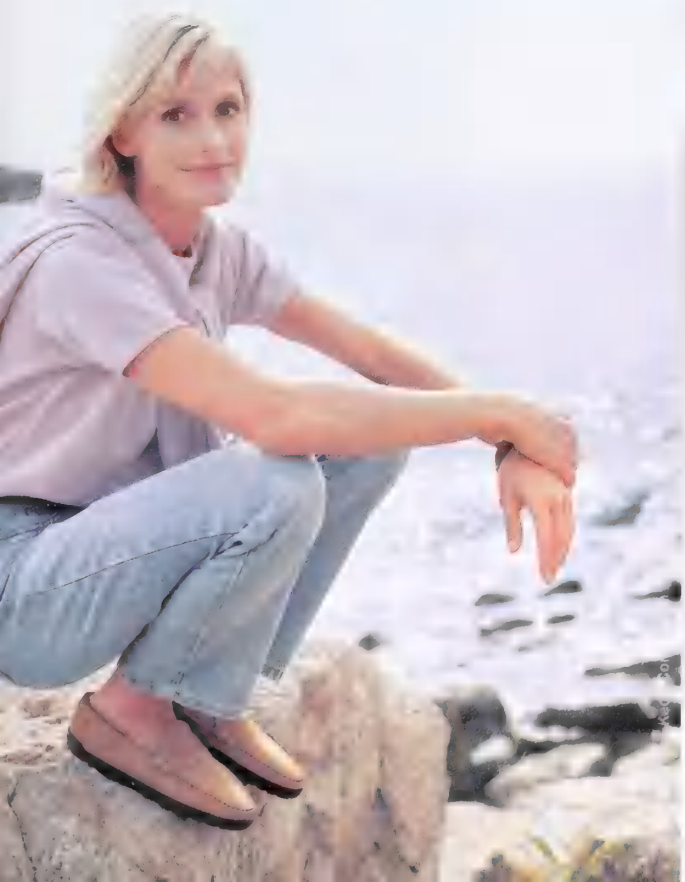
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4. *Porcelain with fruit. Through decorators, from Schumacher: 800-332-3384.*
5. *Wallpaper patterned after Blue Willow. Through designers, from Westgate: 800-527-2517.*
6. *Tricia Guild's fabric looks hand-painted. Through designers, from Osborne & Little: 212-751-3333.*
7. *Safari animals by Jane Churchill. Through designers, at Cowtan & Tout: 212-753-4488.*
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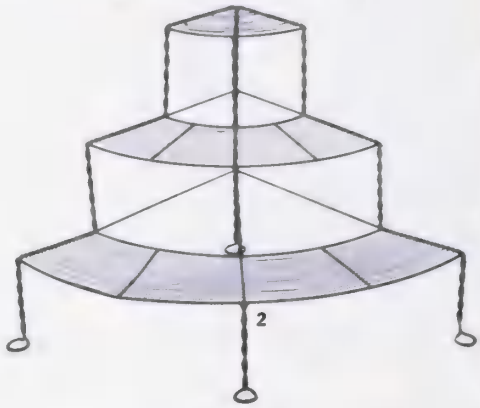
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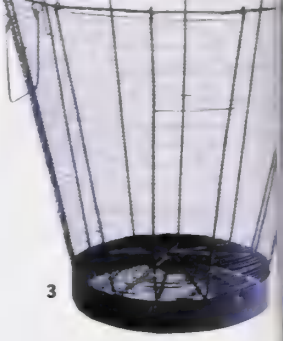
Rich's Lazarus Goldsmiths

*selected styles, selected stores*

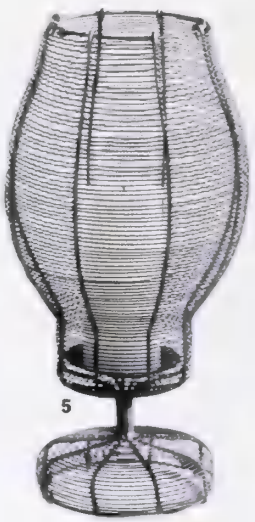
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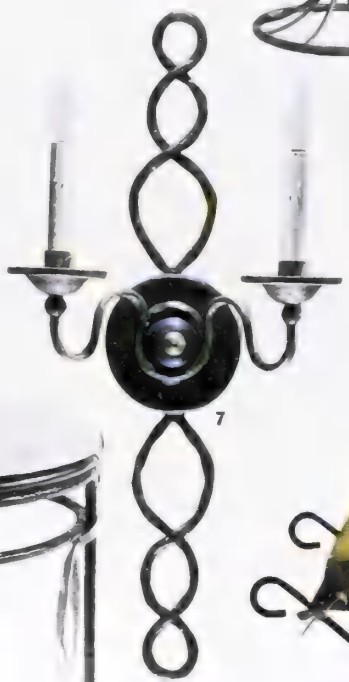

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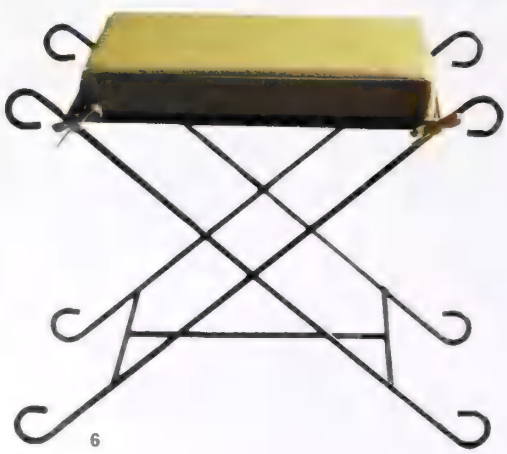

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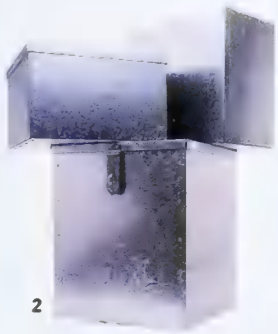



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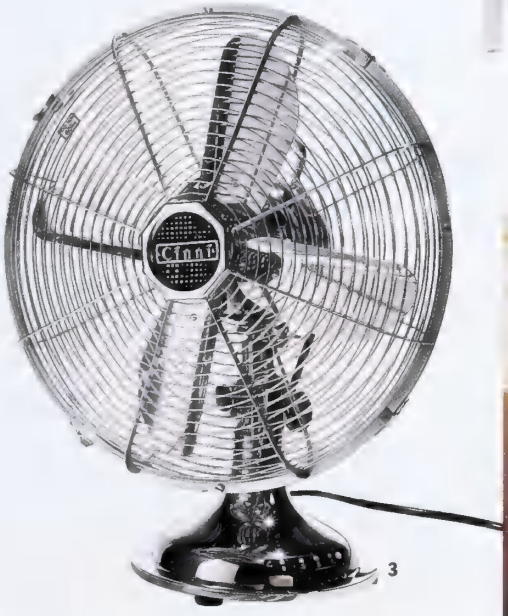
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# CLEAR VIEW

*Architects of houses and hotels, ships and shops, Peter Shelton and Lee Mindel play for space and honor simplicity*

By Ellen Stern









***A New York apartment (above) became an observation tower looking toward the World Trade Center, the concept enhanced by a streetlike pattern of circles and squares on ceiling and rug. Continuing clockwise: a Princeton residence, designed like an origami puzzle. Shelton, left, and Mindel, shoulder to shoulder. The library at Ralph Lauren's corporate headquarters in one of its quadrangles.***

**Shelton, Mindel** is holding its breath. The firm's proposal for a new Fifth Avenue store is in the final round of competition, a suburban project is in contractor hell, and Peter Shelton is about to become a father. Little wonder no one in this penthouse hive is inclined to tickle the baby grand.

Energized by their success with Polo/Ralph Lauren corporate headquarters and 35 Anne Klein shops from Manhattan to Kuala Lumpur, the New York architects are currently designing four restaurants as well as two cruise ships heading for the Alaska. The latter craft will have [illegible] exposing exuberant views [illegible] the lighting fixtures [illegible] a virtual wake will be evoked by the patterns on ceiling and floor.

This witty integration of landscape, architecture, and interior—with a particular devotion to surprise and detail—is what Shelton, Mindel is known for. A Fifth Avenue apartment they designed as an homage to Central Park is abloom with treelike columns, a Bethesda Fountain–inspired chandelier, and a structural hedgerow of closets. An investment banker's office became a reflection of Park Avenue, with its secretarial island and design references to Lever House and Grand >




Grand Marnier, *slightly* less mysterious than the meaning of life.

Central Station. "Our proposals try to implant a strong sense of the hierarchy of spaces, the community of spaces, and a variety of experiences," explains Shelton, the Pratt-educated partner with the gridded sweater and grizzled hair.

"It's nice to feel space, particularly in Manhattan," adds Lee Mindel, the Harvard half in the checked jacket and Atlanta baseball cap. "You always want to feel there are more options."

Their palette is generated by nature, and through the use of limestone, concrete, steel, nickel, wood, plaster, linen, leather, and horsehair, they bring the outside in. Their plucky way with panels, partitions, doorways, and grids creates wondrous effects, even while solving problems.

"To us, style doesn't mean anything if it doesn't solve a larger issue," says Mindel. "Look at the work of Lou Kahn, or Frank Lloyd Wright with his Prairie houses and all those horizontal planes. It's so fused into their manifestos and their problem-solving. You almost need problems to create a solution."

Shelton, Mindel design not only the space but what goes into it—from the elegant upholstered furniture for Jack Lenor Larsen; lighting for Nessen; and leafy, lawnish rugs for V'Soske (which have been shown at the San Francisco Museum of Modern Art, the Museum of Fine Arts, Houston, and the Whitney Museum of American Art) to the swankiest antimacassar and smallest stainless-steel hinge. "We think of objects as brush strokes on canvas," says Mindel. "All our objects have rigor."

Country club, restaurant, home, or second home, a Shelton, Mindel project is minimalism saturated with richness, spangled by sunlight. "The more work we've done," says Mindel, "the simpler we've tried to become." ■

### MODUS OPERANDI

- When building a house: "Often the site sets the design parameters—lighting, accessibility, privacy, intimacy, view. Think about the kind of light you want in each room. North light doesn't animate space, which is what you want with a kitchen, and it has limited solar advantages. Southeast light in winter is very low light, which allows you to get heat into your house."
- When considering an old house: "Take an architect there. He sees things that buyers in love with a creaky old house choose not to see. Sometimes it's better to start from scratch. A new house can give you romance, too. It doesn't preclude intimacy."
- When renovating: "Use as many generic materials as possible—American beaded board wood cabinets, hexagonal ceramic tiles, Speakman fittings, St. Thomas porcelain pedestal sinks. Otherwise you get too slick, too fancy. It's the gestalt of the house you have to respect."
- "Don't be a slave of your renovation. If something's really bad—a detail or a whole room—rethink it."
- "Get a good piece of down upholstery. Go for clean lines."
- "Chairs have so much personality they become people in a space. Put ten different style chairs around the dining-room table. Or buy ten different styles at an unpainted furniture place and paint them the same color—or cover them in the same upholstery."
- To cure bad walls: "Burlap them, then paint them."
- Elements of style, any one of which gives the impression of overall quality: a Cedric Hartman apothecary lamp, 18th-century creamware, a piece of Venetian glass, a Baldwin 5000-series doorknob, a Rajask hinge. Is there an overused accessory? "Money."

## Thoughts of Home

*Continued from page 24*

of the ruined city, for the lingering odor of war, the sheared-off buildings with plumbing fixtures still clinging to their inner walls, and women and children picking through rubble as high as slag heaps. We drove slowly along streets littered with burnt vehicles, past convoys of American soldiers directing civilian work brigades, to a bullet-pocked, requisitioned house in a once prosperous residential neighborhood.

Stepping into its ornately furnished rooms, I had a flash of myself in prewar Berlin [illegible] claw-footed table[illegible] and hot choc[illegible] brella pines agains[illegible] But these rooms smelled [illegible] donment. We stopped before the photographs, still on the piano, of the family that had been on the losing side. The children were our age, and could have been ourselves, smiling at the camera and unaware of what was to befall them. I studied their faces and understood for the first time what our father had survived, what our mother had accomplished, leading us out of Europe one step ahead of the German armies, and what we had been spared.

Upstairs in a strange bedroom, I unpacked my dolls and teacups, but soon put them away for good. My childhood was coming to an end, and I would [illegible]ver again be so cavalier about life and [illegible] as when war was just a game we played through all those violent, happy summers on the farm. ■

*Antonia Stearns wrote the Thoughts of Home essay "Innocents at Home" in our December 1994 issue. She and her husband, a retired Foreign Service officer, live in Framingham, Massachusetts.*

*House Beautiful is pleased to announce the publication of* Thoughts of Home: Reflections on Families, Houses, and Homelands from the Pages of House Beautiful, *a collection of essays from this column. (Hearst Books, $25)*


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# BURLE MARX'S GARDEN ART



**Walk into a Roberto Burle Marx garden** and you may feel you have entered a three-dimensional modernist painting. His beds suggest the abstract forms of Arp and Miró; the straight-edged elements and fragmentary circles recall the paintings of Léger.

Although Burle (rhymes with curly) Marx, who died in 1994, began his professional career as a landscape gardener in 1932, and was the subject of an exhibition in 1991 at New York's Museum of Modern Art, this may be the year that the Brazilian's innovative designs finally get the attention of North Americans. Three current happenings make this likely: A conference on Burle Marx's work is scheduled for March 6 at the Americas Society in New York and for March 8 at Longwood Gardens in Pennsylvania (call 914-265-2029). His long-awaited Burle Marx Biscayne Boulevard project in Miami Beach is now under construction. Perhaps most significant, Burle Marx's private enclave near Rio de Janeiro has recently opened to the public. Here at Sitio Burle Marx, he lived and gardened for more than forty years. A painter and sculptor as well as garden architect, Burle Marx often "painted" beds with solid blocks of color. A dedicated collector, he brought back from the jungle hundreds of specimens new to cultivation and multiplied them in his own botanical garden.

To get to Burle Marx's Sitio from Rio, you can take a rattling bus for fifty cents or hire a car and driver starting at $50 a day. Ask your hotel concierge to make arrangements. Like everyone else in Rio he'll know the name, for Burle Marx was a hero in his own country. *Cecile Shapiro*

# GREENE LIGHTS



**The northern tip** of Greene Street in New York's SoHo neighborhood is becoming a mecca for design aficionados, with two more stores opening recently. Duck into Coconut Company for furniture from Europe and the Far East. Typical of the worldly wares (left): late-1800s French armchair ($5,950 for three-piece set), red lacquered table from Thailand ($435), and a footstool upholstered in African fabric ($360). The store also carries Ian Mankin's luscious tickings (above), $16 to $33 a yard. Coconut Company, 131 Greene St.; 212-539-1940. Modern furniture classics and new pieces from artisans around the world coexist beautifully at Troy, an airy space with the serenity of an art gallery. Keep up with the work of today's leading designers—egg-shaped table by Chris Lehrecke (right), $5,400; Han Feng pillows, $279 to $342—and make your own discoveries among the well-edited collection of wall lights, glazed porcelain, [illegible] and vintage [illegible] Greene St.; 212-94[illegible]



EVA ARCHELO

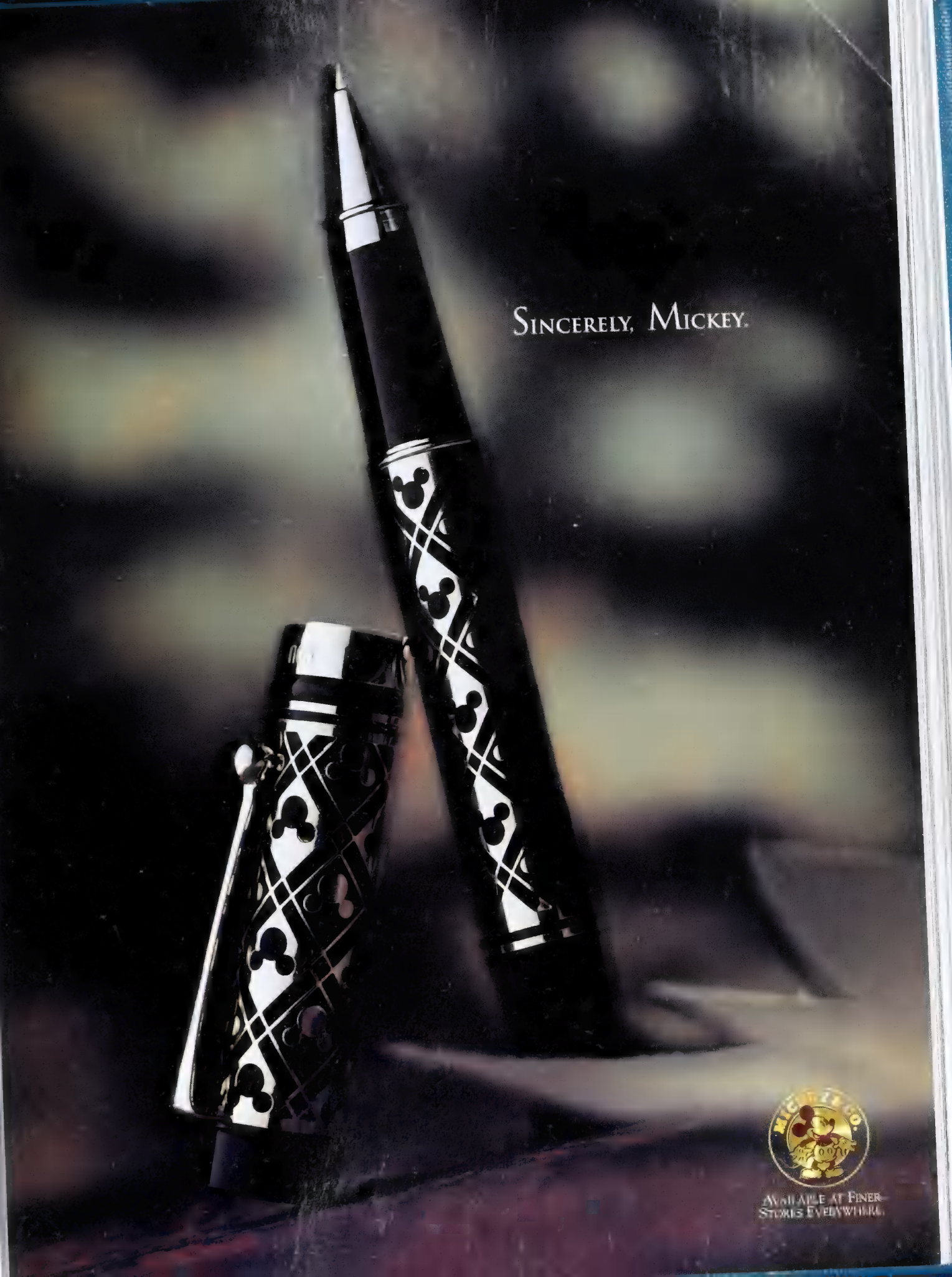
# GOURMET TO GO



**Chefs hear it** from customers all the time: "Why don't you sell that sauce by the bottle?" Finally, many chefs and restaurateurs are doing just that—offering salad dressings, marinades and more by mail (clockwise from top left): Chef David Page of New York's Home Restaurant is bottling his ketchup spiced with cumin and mustard seed, $5 a 14-ounce jar; call 212-243-9579. Thin, crisp Florentine cookies from Los Angeles's Patina restaurant are made with almonds, hazelnuts, and chocolate, $18 a 12-ounce tin; call 213-467-4800. For a ham as good as one from Dallas's Dean Fearing of the Mansion on Turtle Creek, use his molasses glaze, $10 for 16-ounce jar; call 800-456-7000. New York's Pino Luongo is bagging fresh pastas at his market/restaurant Mad. 61. The spinach garganelli is $11.50 a pound; call 212-833-2218. Grilled artichoke hearts from Lidia Bastianich of New York's Felidia restaurant are $9 a 10-ounce jar; call 800-480-2426. *Elizabeth Mayhew*

## IN THE AIR

Everyone's still mixing periods and styles, but the best rooms have one clean linear piece, whether a new Christian Liaigre chair or a fifties George Nelson table.


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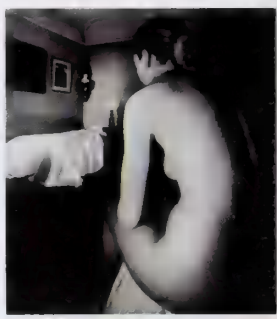
# EXHIBITS

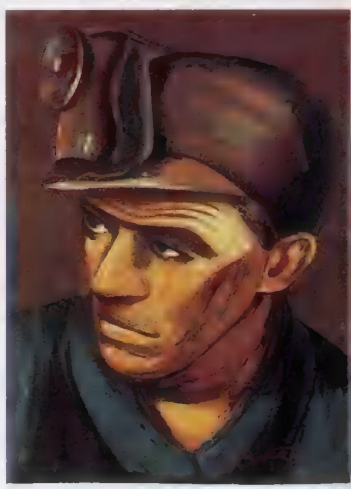


**Brooklyn, February 23–April 21** In the 1930s and '40s, African-American artists were largely outside the mainstream of modern art. "Alone in a Crowd," at the Brooklyn Museum, focuses on more than 100 rare prints by artists who captured everything from Depression-era poverty to the pleasures of jazz, seen in William H. Johnson's *Jitterbugs II* (left). Call 718-638-5000. **Miami, March 22–May 26** Used CD cases, yogurt containers, and aluminum cans transformed into furniture are on display at Arango's ReUse show at the Center for Fine Arts. Frank Gehry's corrugated cardboard Wiggle chair will be there, along with Hiroaki Hirio's brightly colored stacking chairs (far left), made of recycled paper. Call 305-375-3000. **New York** If you're planning to visit the Metropolitan Museum of Art, make sure you've got plenty of time to gallery-hop: **February 16–April 28** For sheer grandeur, nothing tops that museum's "Fabergé in America" exhibit, with more than 400 objects designed by the legendary Peter Carl Fabergé. The show includes fifteen Imperial Easter eggs commissioned by the Russian czars, including the Catherine the Great egg from 1914 (near left), decorated with gold, diamonds, and pearls. **March 5–June 16** Another Met exhibit with a royal lineage is "Enamels of Limoges," consisting of 150 objects embellished with enamel and gold that were given as gifts by the kings of France between the 12th and 14th centuries. **February 15–June 30** For the first time ever, the Met is focusing on "Small Interiors." Twenty-five modest-size paintings, drawings, prints, and photographs (such as Bill Brandt's *Campden Hill, London*, top right) offer intimate glimpses of domestic life. **March 5–May 26** Work is a major theme in a series of color prints produced by artists under the jurisdiction of the Depression-era Works Progress Administration and shown at the Met. Elizabeth Olds's silkscreen *Miner Joe* (right) is among the prints on view. Call 212-879-5500.





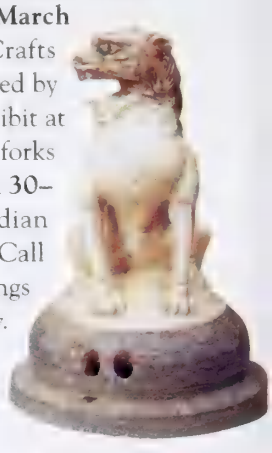




# SHOWS



**Baltimore, February 1–March 30** Craftsmanship and whimsy share the stage at Meredith Gallery's fourth annual chair exhibit. Case in point: James Jewell's oak side chair (left), a takeoff on Mission-style furniture. Call 410-837-3575. **San Francisco, March 15–17** There's a strong furniture showing at this year's Contemporary Crafts Market, including a chair shaped like a peapod and a Cubist end table inspired by Picasso. Call 415-995-4925. **Austin, March 30–31** A juried craft exhibit at the University of Texas at Austin features "treenware," knives and forks made from whittled cedar wood. Call 409-278-3530. **New York, March 30–April 2** Japanese screens, Chinese soapstone lions (right), and Indian [illegible] among the treasures at the first International Asian Art Fair. Call 212-[illegible]. **New Hope, Pennsylvania, March 16–17** See furnishings [illegible] 50 and 1940 at the New Hope Spring Antiques Show. Call [illegible]. *Sarah Sherman*





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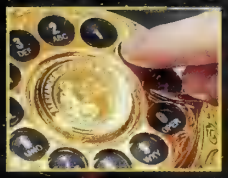
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# GOOD FENCES

*As one gardener learned, the hard way, deer will eat anything when desperate. Her advice? To keep these creatures out of your garden, forget about deer-resistant plants and build a barricade*

By Cheryl Merser









***This split-rail fence (top) is not quite high enough to keep out very hungry deer. Fences that always work, above from left to right: Invisible electric wires strung between posts thwart high-jumpers. Rustic cages protect fruit trees. A tall version of a traditional white fence. Sheep fencing with cattle gate.***

**I knew when I moved** to a rural hamlet that the area was home to a herd of hungry deer. I knew, too, that deer eat gardens. Even so, I let hope for my own garden triumph over other gardeners' experiences, secretly (and stupidly) believing I could outsmart a bunch of deer. I was wrong.

Simply looking around my new neighborhood should have made me more skeptical. There is scarcely a shrub with foliage below grazing level (our local plantings look like bushy lollipops on spindly sticks) and all the newly planted saplings are caged like birds, so bucks won't hone their antlers on the tender bark. Classic picket fences are jury-rigged to accommodate second makeshift fences on top—chicken wire strung between posts—to raise them to eight feet. This is how high, I now know, our white-tailed deer can jump for a good supper.

I had the wit, at least, to gather and study lists of supposedly "deer-resistant" plants. If the situation were reversed, I reasoned, the deer could certainly drive *me* away by planting Brussels sprouts. In my deer-accessible front yard, where the previously planted shrubs had been pretty well [illegible] could choose plants the deer hate. A [illegible] already in place along the back [illegible], and we added five-foot fencing [illegible] where it showed and wire where it [illegible] fencing was as much to keep our two dogs in as to keep the deer out, but we hoped it would accomplish both—particularly after one unsettling incident in which a placid doe stood outside the glass doors to the dining room, watching us eat dinner.

Fuzzy-leafed plants, smelly-leafed herbs, both edible or ornamental, and anything oniony are among the plants deer are said to like least, and were thus the starting points for the herb garden I envisioned, outside the fence in a sunny spot at the side of the house: four quadrants, narrow intersecting gravel paths, and a low hedge of dwarf Korean boxwood (high on lists of plants deer won't eat). The center seemed to call for a formal ornament of some kind and, since I didn't have one handy, I installed one of those tall racks made for holding CDs, imagining how pretty my "centerpiece" would look with vines climbing and tumbling around it.

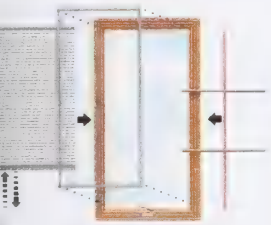
Which vines? Morning glories seemed a good choice, particularly since one deer-garden guide pointed out that "the seeds are hallucinogenic; is it any wonder deer avoid them?"

Into the beds went santolina, lavender, nepeta, beautiful borage, fennel, lemon grass, lady's-mantle, rosemary, sage, thyme, parsley, basil, chives, rue, oregano, tansy, and apple mint. Annual pink verbena and a low-growing >

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*The deer came one night and ate supposedly hallucinogenic morning glories. I assume they staged a Woodstock festival right on my front lawn*

purple salvia provided splashes of color here and there, along with nasturtiums lining the inside of the beds. And in went the morning glories. Feeling more like a voodoo priestess than a gardener, I hung two age-old remedies against deer—a bar of soap and a stocking full of unwashed human hair from my hairdresser's—inside the tower. I was delighted. Coexist with the deer? I felt certain I had the situation under control.

By day two, the borage and nasturtiums had been yanked from the earth, tasted, tossed aside, left for dead. The lady's mantle and verbena were eaten to the ground, and the tansy had been nibbled, then passed over. However it wasn't until the supposedly hallucinogenic morning glories had grown in thick and lush, with a dozen or more blooms a day, that the deer came one night and ate every last leaf and blossom. I can only assume they staged some kind of a Woodstock festival right on my front lawn.

To stabilize a deer population, some forty percent of its does must be removed every year, more if a population is to be reduced. The numbers in my village are not untypical of the many other areas in the country in which the deer debate is, to put it mildly, heated. For damage to vegetation to be low, one deer for every 33 acres is about the right number; our village, 2.5 square miles, could thus comfortably sustain some fifty deer. An aerial survey conducted here last winter counted 386 deer. The survey I take myself, by looking out my windows, produces up to two dozen deer every day, although some of these may be repeats. I often feel as though I live in Kenya.

Too many deer? Depends on whom you ask. If you asked me, I'd say too many by far. My own garden aside, there is the litany of reasons for culling herds that will be familiar to anyone living in deer country: car accidents; Lyme disease; the ecological threats to overgrazed land (indigenous plants can't regenerate, native birds cannot feed).

My neighbors on the other side of the debate argue that the deer were here first and have the right to stay. I argue back that if the deer were here first, so were their natural predators—bobcats, wolves, and so on—which kept the population in check. But we've taken their land, they say. Well, maybe, I say, but deer love areas like ours, where they can duck into the woods, then dine at the perennial borders they like best, much the way you and I would choose a favorite bistro. Trouble is, our bistros are running on empty; the village has already been eaten. My neighbors would argue, too, that they love animals. So do I, I would say back, which is why I hate to see so many deer in distress and starving. The debate has us at a standoff.

How do you garden against these odds? Like a general planning a war strategy, you set up lines of battle, choose your weapons, bolster your defenses, and prepare to plant.

Relying exclusively on lists of deer-resistant plants, as I did at first, is a start, not a strategy; starving deer won't necessarily cooperate. I am cautiously optimistic about the many plants thriving (so far) in my herb bed, but aware, too, that local deer have eaten forsythia, lilac, pines, bayberry, even daffodil blossoms—all frequent entries on the "safe" lists. Hair and soap? Our deer saw through that long ago. A pet coyote would certainly keep them away, but even my two dogs, running and barking within our fenced areas, help some. We have planted enough shrubs, perennials, and annuals there for a real deer feast, but they haven't jumped the fence. They may simply be biding their time because they have chewed and dented the mental fencing, and they routinely eat my compost.

Commercial repellents like Hinder, Deer Away, and the fertilizer Milorganite, made from processed sewage, may or may not work, depending on how desperate the deer are and how diligent the gardener is about reapplying them throughout the growing season and after every rainfall. My gardening neighbors report that deterrents deter but do not stop the feeding. Friends in Connecticut have had good luck spraying egg broth (two eggs blended with a gallon of water) on their foliage, which I intend to try next year on a new batch of morning glories. Another home remedy involves mixing one or two teaspoons of Tabasco or hot peppers and an antidesiccant into a gallon of water, then spraying the mixture onto foliage.

Ken Druse, contributing garden editor of House Beautiful, travels around the country giving lectures and finds overabundant deer far and away the most upsetting challenge gardeners face. His bottom line goes beyond stopgap potions to fencing: *creative* fencing.

Because deer are high jumpers, not broad jumpers, Druse is especially enthusiastic about double fencing, creating in effect a moat of land between two four- to five-foot-high fences and installed, if possible, before the garden is planted, so that deer won't know what they are missing. "Install one fence inside of another," Druse says, "separated by four or five feet. You can garden with impunity inside the inner fence, and even between the two fences. Deer won't jump if they can't see a clear place to land."

A high fence is another solution, and will further intimidate the deer if it's angled 30 degrees away from the area needing protection. Higher-tech electric fencing produces a jolt like a bee sting. Some cities ban it, and it should never be used near houses where children live. One strand of polywire strung thirty inches high between fiberglass rods inserted thirty to fifty feet apart is what an excellent article in *American Horticulturist* recommended, or two wires (one two feet above the ground, one three feet) to prevent fawns from walking under the single strand. Tinfoil baited on its underside

vith peanut butter attracts the deer, olts them when they eat it, and they oon learn to stay away. Even black lastic netting run around a property ike a Christo creation can do the trick. Every spring, adds Druse, "tie white rags o the fencing, replicating the instinc- ive white-tailed deer warning sign. This signals danger, and helps keep hem away."

How much does a leaf weigh? Not very much, so imagine five to seven pounds of them, which is what one deer needs to eat every day, more while pregnant, nursing, or during the autumn to atten up for the winter. Multiply this by he 386 deer in my tiny village alone, nd you can see the backup at the cafeeria. When I envision all the gardens I would like to stretch around and fill my and someday, I find a new resonance in Robert Frost's promise that good fences nake good neighbors. ■

## PROTECTING PUBLIC LANDS FROM DEER

While home gardeners can try deer-resiant plants, apply repellents, and build ences, authorities who manage public ands must seek other solutions. More nd more, state wildlife departments ook to hunting as a way to control erds of deer. Gary J. Taylor, a wildlife iologist at the International Associaion of Fish and Wildlife Agencies, says, Hunting is the most efficient and effecive means of controlling the escalating leer population."

Case in point: Brown County State Park in Indiana, where the park uthorities wanted to institute deer unting. Like many states, Indiana has law forbidding hunts in state parks, nd public hearings were necessary to hange the law. Jeffrey Maddox, who, as resident of the Indiana Native Plant nd Wildflower Society, testified at the earings, describes the deer population: Deer are the size of Germán shepherds, veighing half of what they should, their oats are pathetic, and their teeth worn lown because of what they are being orced to eat. There is no vegetation in he park below six feet, jack-in-the-pulpits are never allowed to grow more than one inch, and the only thing left are pawpaw trees." In desperation, deer were approaching cars to be fed and were roaming beyond the park in search of food.

In 1993, about the time the Indiana Department of Natural Resources (DNR) began public hearings, a panel of experts was appointed to make recommendations for deer hunting. The panel of fourteen, carefully chosen to represent a broad range of interests, included representatives of the local humane society and the Hoosier Environmental Council, biologists and forest ecologists. They recommended three two-day hunts per year for at least three years to cull the herd.

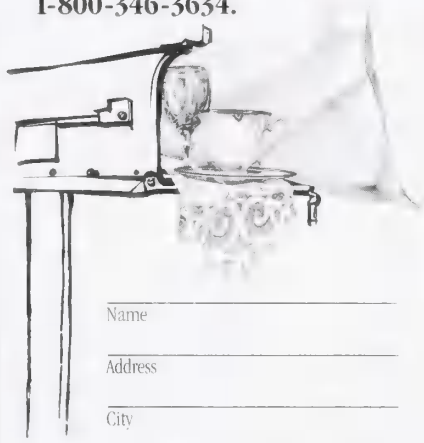
After a public outcry, plans were scaled back to a one-day-only shoot. Six hundred experienced hunters were chosen via lottery and permitted three deer each, two of which would be destined for soup kitchens. The state would remove all antlers, so there was no incentive for "trophy hunting": The shoot was about culling the herd for the sake of the environment. Although the hunters were highly experienced, each was required to take a hunting safety course and, on the day of the hunt itself, the park was closed to visitors and, as Maddox says, "crawling with conservation officers." It was also pouring with rain that day and out of a potential 1,800 deer, only 400 were removed, not enough to begin to restore the ecological balance.

But the news is not all bad. As the DNR battled to give the park management authorities permission to allow more hunting days, a state representative presented a bill in the Indiana state congress proposing the same measures. In mid-1995 the bill passed. "Now the parks have the authority to do whatever is necessary to control all the species to keep them in balance," says Maddox. Indiana, at least, is giving a chance at the good life to all creatures great and small.

*Cheryl Merser, author of* A Starter Garden *(Harper Collins, 1994), last wrote for House Beautiful in April 1995*


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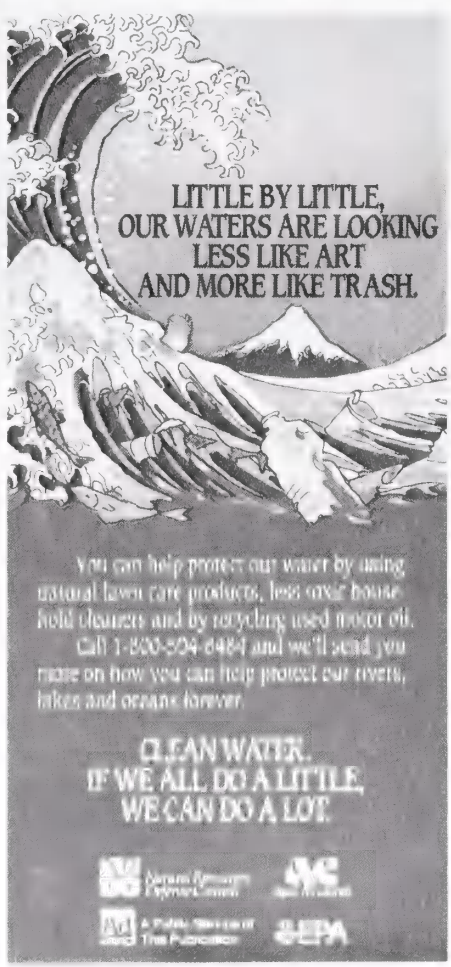
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# TAKING THE HIGH GROUND

*When settlers built on the bluffs of the lower Mississippi, then America's Far West, they created an urban frontier—sophisticated, civilized, and unique in our history*

By William Bryant Logan



*The river and its towns, clockwise from top left: The Mississippi Queen docked in Natchez; Cedar Grove in the Garden District of Vicksburg; one of Rodney's two surviving churches; grounds of Melrose in Natchez; unfinished Longwood outside of Natchez.*

As Route 522 winds out of Natchez, Mississippi, going north through live oaks draped with Spanish moss, it becomes bumpier and more deserted with every mile. What few houses there are seem to appear out of nowhere. Down one gravel drive you can glimpse the white bulk of Springfield, the plantation where Andrew Jackson married in 1791, so the story goes. Farther along, a square of immense Corinthian columns rises from a lonely field, marking the site where another mansion, Windsor, once stood. Not far away, they say, was the plantation where Zachary Taylor grew up.

I was looking for [illegible] river port in the first half of the 19th [illegible] to support a dozen churches and an opera house but now almost a ghost town.

Driving this lonely road it is hard to imagine that the eastern bank of the lower Mississippi River was America's first urban frontier. The settlers of the late-18th and early 19th centuries, who floated downstream on flatboats from St. Louis and Cincinnati or steamed up from New Orleans, created a string of sophisticated towns and small cities on the bluffs high above the river. Indeed the urban character of Natchez and Vicksburg was more like that of San Francisco after the Gold Rush than like any other American frontier town. In the light of such cosmopolitan traditions it seems perfectly natural that an exhibit like "Palaces of St. Petersburg"—the most >


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*The citizens of these brash towns wanted the best of everything. Up the river came oysters, tropical fruit, gowns from Paris, spinets from Prague*

comprehensive showing in America of the decorative arts of the czars—should open in Jackson, Mississippi, on March 1. [For more information, see box below.]

Gilded furniture and Fabergé eggs may still come to the region, but the towns just west of Jackson are no longer the gems they once were. Rodney has only two churches left to suggest its glory. Much of Vicksburg has been razed and reconstructed, although tucked away on its steep streets and in its little Garden District are the houses of men and women who made it great. Port Gibson may claim the finest street of vernacular architecture in the interior South, but the town itself is sleepy and slightly shabby. Only Natchez is almost intact.

"Everybody came here from far away," says Ron Miller of the Historic Natchez Foundation, "and everybody wanted to get rich." They came from Boston and Newark, Paris and the Middle East. In the first two decades of the 19th century, a man would come down from New Jersey, say, and make a fortune—$50,000 on one crop of cotton, the equivalent of $2.5 million today. Then he would go back to New Jersey, marry his sweetheart, and bring her down to Natchez, where they would build a house and furnish it with sofas and chandeliers from New York, silver and china from London and Paris.

The new citizens of these brash river towns wanted the best of everything. Up the river came fresh oysters, tropical fruit, gowns from Paris, spinets from Prague, along with celebrities like Prince Alexis of Russia and actress Sarah Bernhardt. The river, a lifeline for the ribbon of civilization isolated between the sparsely settled backlands to the east and the Indian territories to the west, could also bring disaster. Yellow fever was a constant peril, but even worse was the capricious course of the river itself. One moment it might flow by your door and the next, cut a new channel three miles away.

This is what happened to Rodney. Yellow fever struck repeatedly throughout the 1850s, and the War Between the States took Rodney's young men. But its decline really began just after the war, when the town "lost the river," as the saying goes in this part of the world. The steep bluff above Rodney now overlooks not the mighty Mississippi but a landscape of scrub pine, kudzu, and scattered subsistence farms.

Two churches stand lonely in a town that has fallen down around them. Horses graze beside what is now called the Mount Zion Missionary Baptist Church, white and green with a lovely mushroomlike cupola. Up the street the brick Presbyterian Church, built [illegible] the bottomland that once was the river.

Like Rodney, Vicksburg [illegible] 1876, but it only went a few hundred yards away, [illegible] with its steep streets and its wide-ranging mix of architectural styles, spills over its bluff and down to the riverside. The town was largely settled by northerners who sank permanent roots. The Reverend W.W. Lord, for instance, came from Coopers-town, New York, as the pastor of Christ Church, a towered brick building in Gothic Revival style. When Union troops laid siege to the city, they sent word to Reverend Lord that he was welcome to come over to their side and go home. He reportedly replied, "My home is here."

The best reminder of Vicksburg's heyday—from 1812 when the steamer *New Orleans* first sailed upriver until the turn of the century—hides behind a modern commercial strip in the south end of town. Here in a small neighborhood called the Garden District in imitation of New Orleans, stand half a dozen houses that show the aspirations of Vicksburg's early citizens. The land once belonged to lumber baron John Alexander Klein, who built a raised brick cottage, The Corners, as a wedding present for his daughter Susan. When you stand on the 68-foot-long gallery of the Corners you look out over the brown bend of the Mississippi to Louisiana and a wild forested bottomland that has scarcely changed in two centuries. The river mist still caresses your face, a reminder of how the whole landscape here came to exist: Thousands of years ago, when fine soil was blown eastward on the wind, it picked up moisture crossing the river and fell to the ground on the east bank, creating the high bluffs. Next door to the Corners rises Klein's own colonnaded mansion, Cedar Grove, the closest thing in Vicksburg to a classic plantation house.

On the bluff sloping gently down from Cedar Grove spread two ranks of extraordinary houses. One among them, called Belle of the Bends after a steamboat commanded by the owner's grandfather, is an 1876 Italianate house whose wrap-around veranda facing the river looks like a steamboat making its way upstream.

When fine wood was scarce and marble too expensive, the local craftsmen were clever enough to make even simple houses distinctive. Throughout the Garden District, the old dogtrot cottages have porches decorated with hollow columns, each cut with a jigsaw in a pattern of lozenges, diamonds, or ellipses.

Route 61 south of Vicksburg is a lonely stretch of pine forest, but after 27 miles something amazing happens: Church Street in the little town of Port Gibson. Oak-lined and shady, the broad avenue opens with a unique church in Romanesque Revival style. A gigantic gilded hand, index finger pointing heavenward, tops its spire. Just across the street an 1817 salt-box house looks as if it might have come from Cape Cod, were it not for its Greek Revival portico, added in the 1850s. >

*Natchez was a refuge for black sheep seeking a new start, from English loyalists to debauched sons of prominent New England families*

House by house the parade of modest Federal and Greek evival structures continues, interrupted here and there by utstanding religious buildings like Temple Gemiluth Chas-d, with its squared-off onion dome and horseshoe arches. St. oseph's Catholic Church was built in pure Gothic Revival yle by the architect-carpenters Michael Foley and his son, aniel, who carved the original gilded hand on the Presby-rian Church.

I could have spent a day on Church Street but I was ager to return to Natchez, a town I had heard described as e Newport of the South. In the first decade of the 19th cen-ry, Natchez was the capital of the new territory of Missis-ppi and the westernmost point of civilization in the United tates. It was also a refuge for black sheep seeking a new start n the frontier, from English loyalists forced to emigrate by e Revolution to debauched sons of prominent New England milies. (In 1859 Natchez voted against secession from the nion, and when gunboats appeared on the river a few years ter, the city surrendered without firing a shot.)

"Villains will always seek a refuge in the west," wrote ew York builder Levi Weeks—a typical immigrant—from is new residence in Natchez. Weeks had fled New York in 809 after being narrowly acquitted of the charge of murder-g his fiancée and stuffing her down a well. By 1812 Weeks as employing thirty men in the river bluff town and had mbarked on Auburn, an immense columned town mansion hat would become the model for many southern plantation ouses.

Natchez is blessed with hundreds of beautiful houses—Melrose, Gloucester, and Linden among them—but two in articular symbolize the hopes of its long-ago citizens. The rst, Rosalie, was built in 1823 for a Pennsylvania lumber aron named Peter Little who had developed the only steam-owered circular sawmill in the territory. His brother-in-law, mes Griffin of Baltimore, served as his architect, creating he first house in the South with columned two-story porticos n both front and back. Greek Revival in style, it helped stablish the regional preference for deep porches to combat he summer heat.

The next owners, the Wilsons, moved in during the arly 1850s and furnished the house with Belter rosewood fur-iture (today called the Rosalie pattern) and an elaborate handelier taken from a steamboat's parlor. Their daughter, anny, was sent to study painting with Asher Durand of the Hudson River School in New York. Her dozen student paint-ngs now hanging in the house are excellent examples of the hen-popular theme of allegorical landscapes.

The second monument, Dr. Haller Nutt's Longwood, on the outskirts of town, makes an eerie noise when the wind blows through it. Son of the man who bred the fine, locally adapted strain of cotton called Petit Gulf, Nutt was fabulously rich. He decided to make Samuel Sloan's dream his own. Sloan—the most prolific and successful architect in antebellum America—had published plans for an octagonal Moorish castle in *Godey's Ladies Book* about 1856. In 1859 Nutt began to build it. The eight-sided house would catch every passing breeze, funneling them all through a rotunda designed to rise more than 100 feet into the air. The basement was finished and the superstructure framed when the War Between the States broke out. The workers dropped their tools, went home, and, of course, never came back.

To this day, Longwood stands as it did then, a beautiful and impossible monument to a fragile culture that a few hundred families built. It is little wonder that so many of them looked to the Greeks and Moors for inspiration. In the minds of Mississippi's frontier urbanites, both these peoples had built great cities in a wilderness. ■

*William Bryant Logan, author of* Dirt: The Ecstatic Skin of the Earth *(Riverhead, 1995), last wrote for House Beautiful in December 1995.*

## MISSISSIPPI CELEBRATES THE DECORATIVE ARTS

When the exhibition "Palaces of St. Petersburg: Russian Imperial Style" opens this month in Jackson, six hundred objects commissioned by the czars—carved and gilded furniture, fine porcelain, imperial portraits, Gobelin tapestries—will be on display. What makes the Mississippi exhibit extraordinary are the settings for many of these objects—authentic re-creations of the palace rooms they came from. Russian wood carvers, sculptors, and restorers will help replicate the Portrait Hall and Blue Sitting Room from Tzarsoje Selo, the Yellow Hall of Peterhof, the Throne Room at Gatchina, and the Lantern Study at Pavolvsk Palace. March 1–August 31, 1996, at the Mississippi Arts Pavilion, Jackson, Mississippi. For tickets, call 800-409-9959.

During the 64th annual Natchez Pilgrimage, March 9–April 13, 32 antebellum homes will be open to the public. For information, call Natchez Pilgrimage Tours, 800-647-6742.

For the two-day Port Gibson Spring Pilgrimage, March 30–31, half a dozen houses will be on the tour. Contact the Port Gibson Chamber of Commerce at 601-437-4351.

For more information, call the visitors' bureau in Jackson (601-960-1891), Vicksburg (601-636-9421), or Natchez (601-446-6345).


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# INSIDE COPENHAGEN

## *Scandinavia's fairy-tale city gets set for the 21st century*

By Linda Dyett

*All around town, clockwise from top left: Ermitagen, the royal hunting lodge, just north of the city;*












*Gammel Strand's mercantile row-houses; handmade bowls at Mobilia; the new Museum of Modern Art, built on a landfill next to a popular beach; Isak Dinesen's study.*

**Copenhagen** is on the rise. The capital of Scandinavia's archipelago kingdom has been sprucing up, getting ready for visitors. It's this year's European Cultural Capital, host to more than 400 exhibits and events that will generate a major increase in tourism. What's more, this Danish city is soon to become a Euro-traffic hub. Two of the world's longest bridges—one of them spanning eleven miles of Danish waters, the other linking Copenhagen with Malmö, Sweden, across the Øresund—will by century's end allow for uninterrupted auto travel from the Arctic to Sicily. Result? A new era for Copenhagen as a strategic junction between north and south.

Scandinavia's largest metropolis (population 1.7 million) is taking it all in stride. The brash and the minimum wage are disdained in Copenhagen, which [illegible] developed the particle theory known as [illegible]. The sensibility, delights, and design of this town are small-scale—and often as quirky and unique as Bohr was. Secret niches and arcades, miles of back alleys, and oddball hidden treasures are there for the searching.

The last time Copenhagen served as a tourist hot spot was in the 1960s, when its name was prefaced by "Wonderful." American visitors then paid homage to the Little Mermaid, made pilgrimages to Amalienborg, the rococo royal palace with its red or blue uniformed guards standing at toy-soldier attention, and indefatigably shopped for modernist teak dining sets and ergonomically correct living room chairs.

Circa 1996, Copenhagen has its eye on the future. Headquarters of a buoyant nation that prides itself on its informal egalitarianism, this boom-town has come into its own as one of the most prosperous as well as socially aware cities in the Western world. While Shakespeare might have >


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been on-target about the Danes (they *do* have a melancholy streak—read the stories of the merman and the Kierkegaard cupboard, below), they're optimistic, too, planning ahead on a human scale. "Here is how a fairy-tale country turns to the ecological future," proposes Helle Behrndt, director of Copenhagen's Kunstforenen Art Association.

This is a city that routinely recycles its antiquated industrial and commercial quarters into arts centers and housing complexes, that transforms its parking lots into pedestrian and skate-boarding squares. Copenhagen is techno-sophisticated, too. Cellular phones are in use on the streets; state-of-the-art Bang & Olufsen stereos fill the airwaves of a great many homes. In addition, the population has become markedly more international than it was a generation ago. Ten percent of all Copenhageners are recent émigrés, mostly from the Middle East and Eastern Europe, or are the fully integrated first-generation Danish children of those émigrés.

But despite brave visions of the future and the new population mix, Copenhagen retains a vision of an earlier, more languid way of life. One of the last Western cities to industrialize, it holds fast to the spirit of its rural and craft traditions. Well-versed in the ways of the rest of the world, Copenhagen nevertheless functions like a provincial city—or a big village that takes care of business on a small scale.

DOWNTOWN Royal residences, garret buildings, museums, theaters, and shops line the dense thicket of streets and twisting canals of the Old Town, also known as the inner city. "Inner city" is actually a misnomer. This busiest section of Copenhagen lies at the outermost edge of the city, with the harbor curving around it to the east, and with neighborhoods and suburbs fanning out to the north, west, and south. Bicycles (a standard form of Danish transportation, rentable at convenient locations for under $10 per day) are the most efficient way to explore the Old Town's architecture—a blend of rustic baroque and rococo, neoclassical, Arts and Crafts, Art Nouveau, Functional, and Modernist styles.

It's easy to get oriented downtown. Just find Strøget, the long east-west pedestrian street that cuts a swath through the Old Town. Almost all the sights are located nearby, to the north or south. Not to be missed: Rosenborg Palace (Øster Voldgade 4A, 33-15-32-86), an early-17th-century pleasure palace, now a museum for the royal historical collection; the Old Stock Exchange (Børsen), with its Mannerist dragon spire and its red-burnished brick facade; Gammel Strand, a colorful row of steep-roofed mercantile houses fronting Holmens Canal; two superb edifices designed by the neoclassical architect C.F. Hansen—the Supreme Court and Vor Frue Church, each located off Nytorv Square on Strøget; and Tivoli, a 19th-century amusement park (open through September 15; call 33-15-10-01 for details) that is a fantasy world unto itself. Also



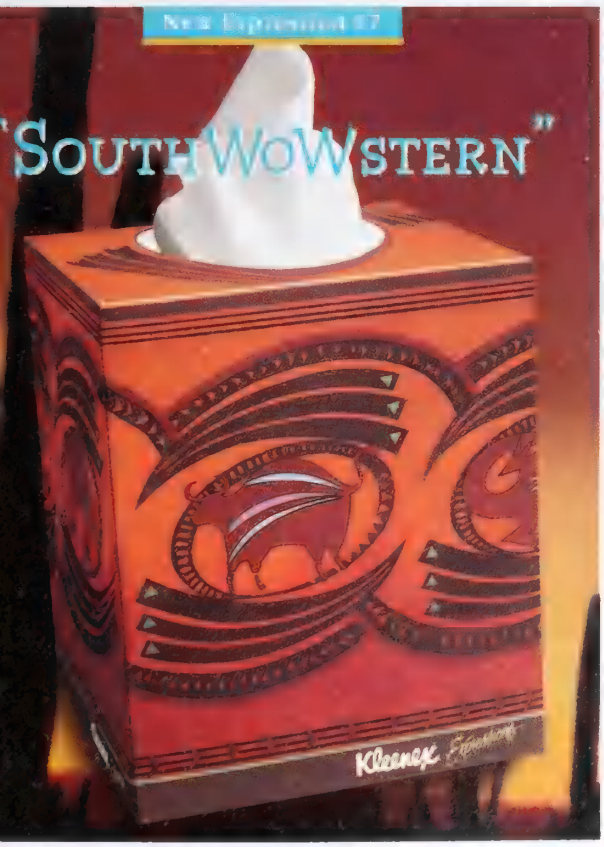

evidence as you pedal or stroll through the Old Town are eet after street of pristine 18th- and 19th-century brick and cco town houses whose exteriors are punctuated by small ndows and arched entryways designed wide, so that horses uld be led into the cobblestoned courtyards.

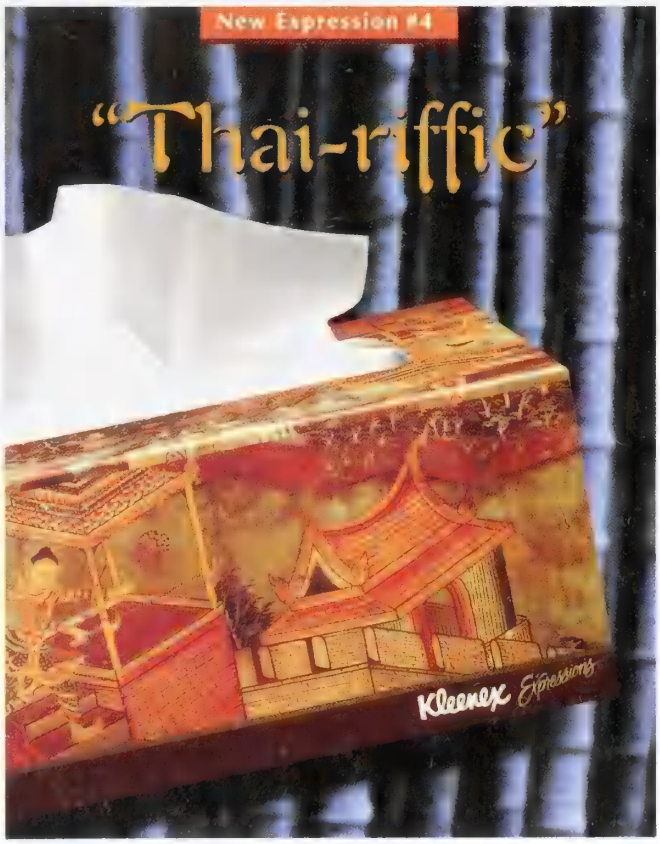
Not so readily visible is the contemporary artist Suste nnén's bronze sculpture of a merman and his seven sons. It nds a few feet *beneath* the gray-green surface of Slotsholm nal, near Parliament. The sculpture is based on the legend an all-too-human girl who falls in love with the merman, s seven sons with him, and then is lured earthward, leaving m and their brood bereft. Stand on Højbro Bridge (off røget) facing Holmens Church, and you'll catch a murky mpse of the underwater work of art.

The City Museum, located on Vesterbrogade (No. 59), e main thoroughfare west of the Old Town (31-21-07-72), o contains a near-hidden treasure: a small Kierkegaard emorabilia room, way off to one side. There, devotees of the nish philosopher will savor a singular late Empire ewood-veneer cupboard, which Kierkegaard commissioned the 1840s to honor the hapless fiancée he had refused to rry. She pleaded to remain in his presence, even if it meant ing in a little cupboard, and so struck was he with this idea at he arranged for his cupboard to be built shelfless. He filled with items that reminded him of her.

GREATER COPENHAGEN In recent years, the neighborhoods beyond the Old Town have taken on a life of their own. The warehouses of Nordhavn—the harbor district that was formerly a busy docking area—have been converted into houses, restaurants, and offices populated by artists and designers. Nørrebro, the working-class district, is headed in a similar direction, with the addition of spicy ethnic restaurants.

As much as the inner city, it's the suburbs—all easy train or car rides away—that define Copenhagen today. Traditional tourist destinations lie to the verdant north along the Øresund, which separates Denmark from Sweden. Head up Strandvej, the coast road, and you'll see Copenhagen's most sumptuous mansions and weekend fantasy cottages, designed in a wealth of 19th- and 20th-century architectural styles. Also worth visiting: the forested deer park in the town of Klampenborg (less than twenty minutes from downtown by train). And just above that, a magnificent baroque hunting lodge called Ermitagen is visible along the coast road. Still farther north in the town of Rungsted, the family estate of Karen Blixen (who wrote *Out of Africa* under the nom de plume Isak Dinesen) is open to the public (call 42-57-10-57); Louisiana, the 20th-century art museum, is located in Humlebæk (call 42-19-07-19); and, after several miles of sleepy fishing villages, the city of Elsinore looms up, identifiable by that Renaissance icon Kronborg Castle, affixed with verdigris spires of differing heights (call 49-21-30-78).



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*Visions of contemporary Copenhagen, from left to right: Paustian, the harborside home-design megastore; culinary stars Bo and Lisbeth Jacobsen at Restauration; the community center at Ebejerggård, a housing complex in the suburb of Ballerup.*

For a vision of the future, head for the suburbs south of the city. The Museum of Modern Art, scheduled to open in April, is perched on the shores of the fishing village of Ishøj, twenty minutes from downtown. Designed by the architect Søren Robert Lund when he was in his mid-twenties, the startling white cement-clad structure looks from the outside like the hull of a beached ship. Call 43-42-02-22.

Nearby Vallensbæk will be the scene of "Kolonihaven—The International Challenge," June 1–December 31. This is a cultural capital exhibit featuring thirteen city garden plots—the very sort of land parcels traditionally awarded to Danish factory workers as recompense for their indoor toil. Only here the "recipients" are world-renowned architects—Richard Meier, Mario Botta, Michael Graves, Arata Isozaki, Josef Paul Kleihues, and Leon Krier among them. In what is the smallest-scale assignment some of them have ever undertaken, they're designing minuscule houses for their garden spaces.

Farther inland, the town of Ballerup is home to Ebejerggård, a middle-class complex of colorful low-rise cluster dwellings, community centers, shops, playgrounds, and outdoor sculptures. This project prides itself on its broad age mix, on caring for the needs of the elderly and the handicapped, and on energy-savings, too. From May 24 to June 23, Ebejerggård will host a "City Living" exhibit and an international housing fair, with a number of its homes open to the public. Call 44-77-30-20 for information.

RESTAURANTS Bo and Lisbeth Jacobsen offer Copenhagen's finest cuisine at *Restauration* (Møntergade 19, 33-14-94-95; prix-fixe dinner, $72 per person), in the inner city. Specialties include terrine of smoked eel with leeks and horseradish cream, strawberry mazarin with vanilla custard, and a contemporary version of classic Danish elderberry soup with caramelized bread crumbs.

Not far from the royal palace, *Café Lumskebugten* (Esplanaden 21, 33-15-60-20; dinner, $60 to $90) is a former harbor pub that's been turned into a delightful restaurant frequented by the royal family. Queen Margarethe is always seated at a table at one end; harbor masters dine in their own niche at the other. Try the [illegible]—traditional beef hash with potatoes, mustard, and chives.

For a more casual dinner or a Sunday brunch, head a couple of blocks north of Nørreport Station to *Lounge* (Nørre Farimagsgade 57, 33-11-33-63; dinner, $20 to $30), a favorite watering hole for Danish media figures. The menu ranges from classic Danish fish dishes to burgers and fajitas.

The traditional Danish *smørrebrød* lunch is an endangered species these days, but you can still find authentic open-faced sandwiches at two cozy inner-city eateries, each of which charges $8 to $12 per large sandwich. Try the pickled herring *smørrebrød* with boiled potatoes at *Gitte Kik* (Fortunstræde 4, 33-11-15-37). At the *Kanal Café* (Frederiksholms Kanal 18, 33-11-57-70), the sandwiches are as delectable as they are top-heavy.

Pastries are transcendent experiences in Copenhagen. Breakfast should be topped off with a slice of bakery *wienerbrød* (*real* Danish pastry, made with cardamom-spiced dough). For afternoon coffee and cake in the vicinity of Strøget, visit the genteel *La Glacé* (Skoubogade 3, 33-14-46-46) with its apricot-colored walls, in operation since 1870; and *Fru Døssing* (Rådhusstræde 5, 33-32-63-43), a no-nonsense space furnished with a large, old-fashioned coffee grinder.

SHOPPING The decorative arts could well be Denmark's most important contribution to contemporary culture. Twentieth-century Danish design marries the simple styles rooted in the country's rural past with industrial efficiency. The look is austere, utilitarian, assured; ornamentation is kept to a minimum. You'll see this aesthetic operating all over Copenhagen—in the new bread-box-shaped orange and red Unibuses, in the restaurant china, in the storage space and the lighting fixtures in your hotel room.

And of course you will find it for sale in the furniture and home furnishings shops, of which Copenhagen has an abundance. For an overview of the best contemporary as well as traditional wares, start on Strøget at *Royal Copenhagen* (Amagertorv 4-6, 33-13-71-81), center of a cluster of 17th-century buildings that houses Royal Copenhagen Porcelain and Antiques, Georg Jensen Silver and the Georg Jensen Museum, Royal Copenhagen Crystal, and Illums Bolighus, a design-oriented department store.

Off the beaten track in the *(Continued on page 73)*




Whether dressed up or dressed casually, this classic Broyhill matelassé upholstery is as elegant as you are. Through a blend of stripes and florals, the impressive Sofa, $799–$899,* and Loveseat, $749–$849,* are as comfortable as they are lovely. The Wing Chair, $499–$549,* with its Queen Anne legs provides the perfect complement to the Cherry Hill Drop-Leaf End Table, $265, and Oval Cocktail Table, $265.

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*ABOVE:* Eighteenth-century styling is evidenced in the Chesapea
Plantation Rice Bed, $665,** with gracefully turned posts and intricate ri
details illustrating the bounty of the plantation harvest. The Night Stan
$215, and six drawer Chest, $520, whose filigreed hardware and lustrou
create a bedroom even more rich in 18th-century tradition. Through ge
storage and snag-free drawers, Broyhill adds its own modern-day touc
***Queen size bed shown. King and Full available. Matching rails also available.*

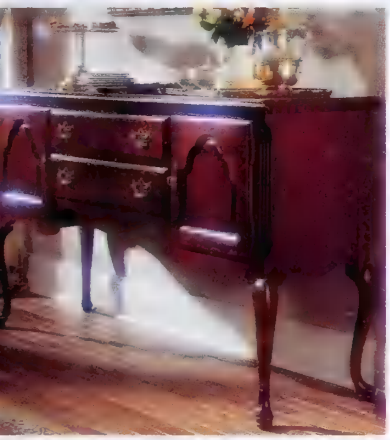
*LEFT:* The Cherry Hill Entertainment Center (holds up to a 27" TV
$1180, is masterfully wrought with Georgian pilasters and pocket doors
a little light on the subject of your collectibles. The handsome lighted D
Unit, $505, invites leather-bound books and family photos. Drawer Un
Corner Unit, $295. China Unit, $685 (shown on preceding page).Thro
our hand-rubbed antique cherry finish enriches the warm character of the wood.

**Broyh**



*ABOVE:* Company's coming; and with your Broyhill Sofa, $799–$899,* and Loveseat, $749–$849,* in their soft floral pattern, you're always ready to entertain. To complete the look, both the Sofa and the Loveseat boast matching wood trim which blends nicely with the cherry finish of the tables. The Three-Way Recliner, $499–$549,* lets you relax elegantly in its 18th-century styling and is just right to accompany the handsome Cherry Hill Chairside Chest, $350, and Drop-Leaf Cocktail Table, $350. The solid cherry woods of these living room tables are as warm and inviting as your hospitality.

*Most upholstery pieces are available in other fabrics. Prices vary depending upon the fabric selected.*

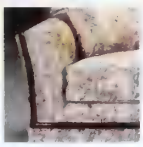


*VE:* Serve a festive brunch from this
ake Sideboard, $530, and start a family
to hold on to. This multi-functional
ay also grace your hall or family room
sole.



*ABOVE:* Any meal is a feast for the eyes when it's served on the Chesapeake oval Queen Anne Table, $775, warmly finished in hand-rubbed antique cherry. Classic Side Chairs, $185 each, and Arm Chairs, $215 each, invite family and friends to linger. The flip-top of the versatile Server, $505, provides additional serving space as needed. From old family china to your newest crystal, the Chesapeake lighted, mirror-backed China, $1410, with curio ends makes a heartwarming showcase.

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***Queen size bed shown. Full available. Headboard available in King and Twin. Matching rails also available.*

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Continued from page 68

*Wise in the ways of the world, Copenhagen nevertheless functions like a provincial city—or a big village that takes care of business on a small scale*

ordhavn district, *Paustian* (Kalkbrænderiløbskaj 2, 31-18-45-1) is Copenhagen's prime repository of leading-edge Scandinavian and international furniture. The huge shed of a building was designed by Jørn Utzon, of Sydney Opera House fame.

The best of classic 20th-century Danish furniture that's still in production is the stock-in-trade at the highly esteemed *Rudolph Rasmussens Snedkerier* (Nørrebrogade 45, 31-39-62-33), a 125-year-old ivy-clad redbrick cabinetmaking factory in the Nørrebro section of town. Visitors can view the goods on several floors of showrooms.

*Mobilia* and *Klassik* are new inner-city sister stores selling well-edited Danish home designs. Mobilia (Christian IX's Gade 1, 33-15-88-30) features furniture hits from the fifties onwards, as well as outstanding contemporary accessories—the most beautiful of which are the turned wooden bowls designed by Tyge A. Holm (his have checkerboard and stripe patterns) and Merete Larsen (hers are molded when the wood is still wet so that the finished bowls are paper-thin and semi-transparent). Down the street, *Klassik* (No. 5, 33-33-90-60) has the distinction of being Copenhagen's first used furniture store specializing in the plethora of early- to mid-20th-century furniture that is currently hitting the market and causing a stir among young collectors. Here you can buy treasures such as Kaare Klint's 1920s straight-back brass-hobnail chair and Hans Wegner's midcentury designs at half the prices they cost when they're new (many such items are still in production).

The floral and home furnishings designer *Tage Andersen* (Ny Adelgade 12, 33-93-09-13) has a multistory gallery off Kongens Nytorv (an elegant square at the east end of Strøget), where you'll find his exclusive iron, copper, and zinc table and wall designs. So acclaimed is Andersen's shop—and so overwhelmed with browsers—that an $8 admission fee is charged, refundable with purchases.

Shelf systems, computer tables, and easy-to-ship items like brushed aluminum mailboxes are some of the numerous practical attractions at *Nyt i Bo* (Store Kongensgade 88, 33-14-33-14), near the Museum of Decorative Art.

For contemporary ceramics, try the large, well-stocked *Gallerí Nørby* (Vestergade 9, 33-15-19-20) one block off Strøget, or the smaller but equally impressive *Strandstræde Keramik* (Lille Stranstræde 14, 3311-9946), near Kongens Nytorv.

HOTELS Situated on Kongens Nytorv Square, *Hotel d'Angleterre* (Kongens Nytorv 34, 33-12-00-95; doubles $350 to $530), with its Beaux-Arts exterior and its spacious guest rooms, is Copenhagen's premier old-world luxury hotel.

The *Radisson SAS Royal Hotel* (Hammerichsgade 1, 33-14-14-12; doubles $350 to $450), opposite Tivoli and the main railroad station, offers luxury in a midcentury modernist mode. The high-rise edifice and all the original furniture and accessories—including the Egg chairs in the lobby—were designed by Denmark's foremost 20th-century architect, Arne Jacobsen. The public areas and a number of suites and guest rooms still contain, or are being refurbished with, the original furnishings. One suite, No. 606, is totally authentic.

Visiting actors and musicians performing at the Royal Theater stay next door at the *Hotel Opera* (Tordenskjoldsgade 15, 33-12-15-19; doubles $160 to $210). Up-to-date in services, it's also quiet, charming, and old-world in atmosphere. ■

## CULTURAL CAPITAL EVENTS

True to Denmark's fine-tuned, offbeat mentality, the most intriguing of its cultural-year presentations are either slightly out-of-the-way or modest in scale. "We don't particularly *want* to be big," says Jan Stubbe Østergaard, antiquities curator at the Ny Carlsberg Glyptotek (Dantes Plads 7, 33-41-81-41), a gracious inner-city repository of 19th-century French and Danish art as well as ancient sculpture. On June 28, the Glyptotek opens its new French Impressionist wing.

Design aficionados won't want to miss the *Thorvald Bindesbøll* exhibit at the Museum of Decorative Art, Bredgade 68, 33-14-94-52, near Amalienborg Palace. A late-19th-century architect, potter, jeweler, textile artist, metalworker, book binder, and beer label designer, Bindesbøll pioneered Denmark's Skønvirke movement (its version of Arts & Crafts). His legacy was bold design and solid craftsmanship—signatures, even today, of the Danish decorative arts. The exhibit runs from October 11 to January 10, 1997.

"Worldwatch," an exhibit of ad hoc film sets designed by the gifted Danish cinematic director Lars Von Trier, is the featured presentation at the Art Association (Gammel Strand 48, 33-13-29-64), September 7 to November 10. (Von Trier's first major film, the dazzling *Zentropa*, was shown in the U.S. in 1993.)

As for the performing arts, the Royal Theater (Kongens Nytorv, 33-14-10-02) will be the scene of a *Ballet Festival*, May 14 to 31, featuring the Royal Danish Ballet and four other major European ballet troupes. The *Copenhagen Jazz Festival*, a traditional annual event, will be held in cafés, concert halls, and outdoor squares all over town from July 5 to 14. And finally, what is perhaps the most quintessentially Danish of all the Cultural Capital offerings: "Sound Art," an installation at the newly refurbished Town Hall Square, consisting of tape recordings emanating from holes in the pavement, whispering strange remarks to you as you walk by.

For more information on Cultural Capital events, call the Danish Tourist Board in New York: 212-949-2333.

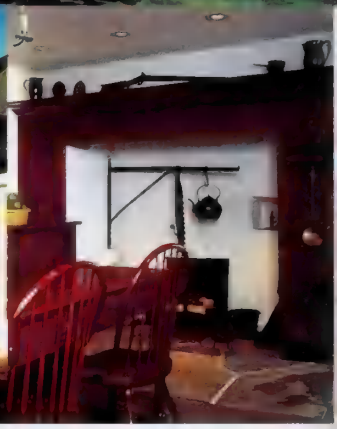
*Linda Dyett is a writer specializing in design, fashion, and fitness who lived in Denmark for many years.*











# WITH HONORS

## *A 1760 Pennsylvania farmhouse wins the top prize for restoration from the National Trust*

By Tracie Rozhon

*The farmstead before restoration (top left) and four years later (center), with a new glassed-in porch in the foreground. Top right: The brick house and barn. Far right: The huge kitchen fireplace had been blocked up for more than half a century. Above: The dining room woodwork, restored to its original blue-green.*

**When Anna Myers** and her husband, Mark, were given the Quaker farmstead in the little Pennsylvania village where she grew up, they thought they could fix it up gradually, readying the house for their retirement. Then one of the back walls started to crumble. "When we first got it, you could maybe stick a finger through the mortar—only a year later, you could stick your whole arm through it," says Mark Myers, displaying old snapshots to prove his point. "We knew we couldn't wait." Now, four years after assembling a team of local masons, carpenters, and historians, the Myerses have created a masterpiece of late-18th- and early-19th-century life, with various marvels of heating and plumbing hidden under the floorboards and behind the back of a custom-built kitchen hutch.

To honor the painstaking renovation of the tenant farm that once belonged to Anna Myers's grandfather, the National Trust for Historic Preservation awarded it the grand prize in its Great American Home Awards—awards that include the reconstruction of a burnt-out 1913 Adirondack cabin in Portland, Oregon, and the salvation of a Victorian mansion in Catskill, New York.

For the Myerses, the goal was to make the abandoned—and unspoiled—brick-and-stone house livable while keeping its historic character. Guided by architect Susan A. Maxman of Philadelphia, the couple installed three different kinds of heat: radiant heat under the brick floor of the summer kitchen; cast-iron baseboard under the windows in the two new glassed-in porches; free-standing radiators in the body of the house—whatever seemed least intrusive. They scraped away layers of paint to uncover the original colors and tried to match them, keeping a sample of original paint behind each door—to instruct those who come after them. "Everything new we've done can be undone," says Anna Myers proudly, looking over plans spread out on the harvest table in one of the new glassed-in porches. "The barn comes next." ■



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# ADDING A STONE

*Manhattan's leading Beaux-Arts–educated designer is Thierry Despont, a society architect in the tradition of Stanford White who does not blink at a 30,000-square-foot house. Not interested in inventing something new, he finds pleasure in building on tradition*



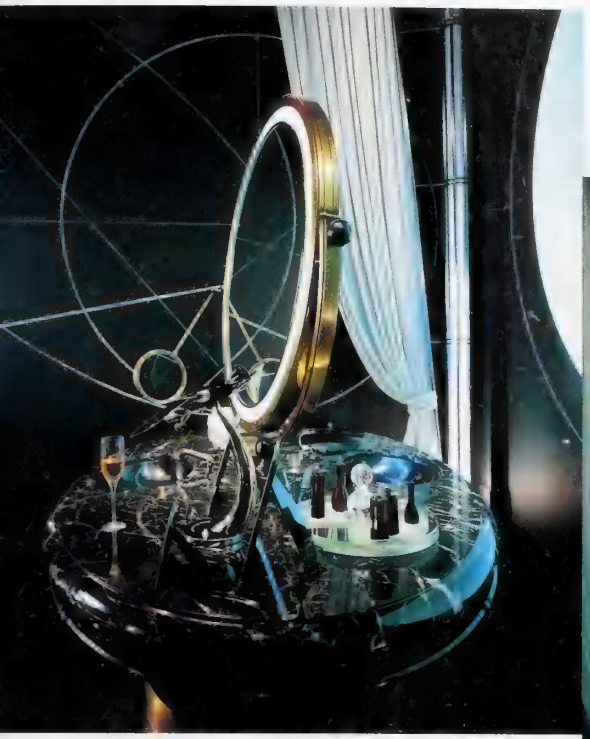
*Thierry Despont (above left) at the vault doorway of the former bank now serving as his offices. Above: In a study filled with historical treatises, Despont's own drawings of 17th-century figures. Left: Fabrics under consideration on the drawing board.*

By Joseph Giovannini

Were Thierry Despont practicing architecture in Limoges, his hometown in France, or even in Paris, where he attended the Ecole des Beaux-Arts in the 1960s, he might not be unusual—just traditional. But Despont may be the only exponent of the French Enlightenment in TriBeCa, where at the eye of New York's downtown art scene he designs stately, historically styled houses from the landscape to the fabrics. Pin-striped and 47, with a rampant French accent and a face creased along vertical smile lines, Despont in Manhattan is an original. "I think it's great that there are architects trying to invent something new. That's not my calling. I'm interested in adding a stone to an already established [illegible]."

The land of [illegible], Despont wants to add a stone to the great house he is [illegible] 60,000 square feet can regularly be found passing through his office—on the boards, under construction, or nearing completion—and they might include anything from a Carpenter Gothic "cottage" in Canada to a Saudi palace. Recent commissions range from the Manhattan apartment of Michael and Diandra Douglas on Central Park West to the interiors of the ecologically correct megahouse William Gates has built into the slopes of a wooded hillside overlooking Lake Washington in Seattle. A society architect in the tradition of Stanford White, Despont has worked for many prominent figures, such as pharmaceutical heir Woody Johnson, Eunice and Sargent Shriver, Calvin and Kelly Klein, the Niarchos family, and various acrobats of the high financial wires.

The work varies widely in scale, but follies bring out the best of his imagination. Despont was at his most colorful at the Biennale des Editeurs de la Décoration in Paris in January



*For a fantasy boudoir created in the French Designer Showhouse in New York last year, Despont brought in a double-sided his-and-her vanity that he designed in marble and bronze (left and below). It served as the centerpiece in a glamorous room decorated with orbital astronomical lines against a black sky.*



ear ago, when he fashioned a colorful gateway to e showrooms of the Pierre Frey fabric house. Four wned tents worthy of a medieval pageant marked e entry, the cream-and-red fabric roiling under tas-ed canopies as though tossed by breezes. And last l he was drop-dead glamorous and cinematic at the 95 French Designer Showhouse in New York, ich he dominated with a fantasy boudoir belong-g to a character he modeled after Rita Hayworth, chanteuse traordinaire in the film *Gilda*. Visitors could construct a rsonality and scenario from Despont's black, gray, and nze set design. With astrophysical lines and circles painted splayed walls that portray the black infinity of space, all zyingly reflected in a tilted through-the-looking-glass mir-, the decor seems galactic if not cosmic—until the props of lda's life call us back to the microcosm of her room: a cock-l shaker; peau de soie open-toed high-heeled shoes with nestone buckles; satin negligee.

Despont has also had his share of institutional work. He lped restore no less a monument than the Statue of Liberty the 1980s, and brought Clayton, the elaborately Victorian ck residence in Pittsburgh, back to life as a house museum. s long-standing trophy commission to design the decorative s galleries of the J. Paul Getty Museum in Los Angeles was panded two years ago to include all other museum gallery eriors (in the style established by the museum's architect, chard Meier).

In fifteen years of practice, Despont has identified and cupied a very unusual and specialized professional niche. he modern practice of architecture is ill-fitted for residential rk," he comments. "But when somebody has accumulated a of money, what does he do? He assembles a collection and ilds a house. It hasn't changed in five hundred years. In Europe, he might bring an old house back to life. Here, he starts from scratch. And great houses are not built in a day."

Half a millennium of this tradition are located within arm's reach on either side of his desk, in a library of classical Italian, French, English, and American architecture. One leather-bound volume happens to be open to a rendering of Empress Eugénie's bedroom at Compiègne—a softly colored state room with a canopy draped from a crown over the bed. "I'm doing a little detective work on paneled rooms," explains the architect.

Despont, neither architectural inventor nor copyist, is a connoisseur of history able to interpret a wide range of traditional styles. There is nothing casual or anecdotal about his rigorous and pure interpretations, unlike many of the historical postmodernist pastiches of the last decade. Despont differs from the competition because as a decorator he has a strong architectural training, and as an architect has strong decorating interests. Most architects start out doing residential work, which they try to outgrow, while Despont cultivates houses of a large scale as a specialty. "With standardized heights and shapes, we've altogether lost a sense of great spaces. People think a 10-foot ceiling is tall, but you can live very comfortably in a 28-foot-high room."

For Despont there are only a few simple rules for creating grand houses, which he has followed since his first major >

*Despont's rules for houses: a strong character seen at a distance; at least one extraordinary room; and a clarity in the layout—"there are five to seven great house plans and everything else is a variation"*

commission in Toronto fifteen years ago—a large Georgian mansion with a two-story oval library for the publisher Conrad Black. "First, there must be a clarity of image—at a distance, there must be an immediate perception of the character of the house," says Despont, who stands up to explain with decisive arm movements, as though waving semaphores. "Second, there has to be one extraordinary space inside: just the right bedroom, or a very grand living space, or an all-purpose room." He adds that there can actually be more than one such space, even many, but at least there should be one. "Third, there has to be a clarity in the layout—in fact, there are five to seven great house plans and everything else is a variation of them."

Despont's old-world approach has its devotees, including Prince Charles, who for several summers has invited Despont as a visiting lecturer to the small, classically oriented Prince of Wales's Institute of Architecture in England.

With customary grace, he gives the credit for major works to clients: "What makes a great house is a great patron—the personality of the owner is the organizing element of the house." He makes the point by referring to Nicolas Fouquet, the Sun King's finance minister, who commissioned Vaux-le-Vicomte, the majestic neoclassical château south of Paris. The château synthesized in one blazingly brilliant structure the inception of Enlightenment thinking in landscaping, the decorative arts, and architecture; it epitomized the French concept of *gloire*. Its unveiling under a shower of fireworks attended by the young Louis XIV was to inspire the creation of Versailles itself. Ringing Despont's office are vigorous, larger-than-life charcoal portraits of French 17th-century architects, writers, and ministers that Despont himself drew to illustrate a book on Vaux-le-Vicomte, on which he has long been working. His history of this château focuses on the inaugural gala, and will be the rare example of a book on architecture opening with a party.

For Despont, these houses are not simply set pieces, but "living things." Years ago, on a misty fall night, Despont orchestrated his own evening for friends and clients at Palladio's Villa Rotonda, the grand, templelike country house outside Vicenza, Italy, with a colonnaded portico on each of its four sides. The chambers were lit by candles; a string quartet played Vivaldi; guests were so enchanted they spoke in whispers, even when they strolled among the blooming roses outside. "The whispering convinced me there was a peace and power in that space. Its notions of centrality have an impact on human psychology. There was no denying those tall rooms were magical. I think Palladio is the greatest residential architect we have had in our civilization. I'm still astounded at the house plans, the themes and variations. Palladio wrote the book."





***Inspired by Stratford Hall, the ancestral home of Robert E. Lee, Despont designed a sprawling Georgian mansion of handmade brick (model, both views) with two chimney clusters, long wings forming a ceremonial court.***

As at the Villa Rotonda, Despont orchestrated a day in the life of a vast Georgian house in the Midwest when in his own office he presented his client with the plans for the mansion. Unveiling a 6-by-18-foot model larger than some sailboats, Despont played a recording of Gershwin and timed lights to simulate the sun rising and setting over the design: a great Tidewater house inspired by Stratford Hall, birthplace of Robert E. Lee, with two heroic groupings of fireplaces, long wings leading to service pavilions, and a 600-foot-long canal parallel to the back of the house.

The house was faced in brick handmade especially for the commission. It has a high mica content and a subtle sparkle. The masons, who wove headers glazed in blue through the standard red, placed each brick by eye to assure lively shadows across the irregularities and a sense the house has always been there. It is set among apple orchards and cornfields and white rail fences, within a larger romantic English-style landscape.

A second mansion on the estate was inspired by the Villa Rotonda. The symmetrical building focuses on a three-story domed hall, a centering space sized for grandeur. "There is something fantastic about a rotunda where everything is concentrated," he marvels, the sensation of its power still fresh four centuries after Palladio designed it. *(Continued on page 148)*



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# LOVE IN A DISH

By M.F.K. Fisher



**Brillat-Savarin, who amused himself in his old age** by writing *The Physiology of Taste*, a book which, after almost 125 years of near idolatry and countless imitators, remains the wittiest and wisest of its kind, concerned himself mightily with the problem of married bliss. He wrote many paragraphs and pages on the importance of gastronomy in love, and told a dozen anecdotes which in one or another of his slyly subtle ways proved the point, put bluntly, that happiness at table leads to happiness in bed.

A mutual enjoyment of the pleasures of the table, he said over and over, has an enormous influence on the felicity that can and should be found in marriage. A couple, he went on, who can share this enjoyment, "have at least once every day, a delightful reason to being together, for even those who sleep in separate beds (and there are many such in 1825) at least eat at the same table; they have an unfailing subject of conversation; they can talk not only of what they are eating, but also of what they have eaten before and will eat later, and of what they have noticed in other dining rooms, of fashionable new recipes and dishes, etc., etc.: everyone knows that such intimate chit-chat is full of its own charms."

Brillat-Savarin felt, and said so strongly, that a man and woman who share any such basic need as the one for food will be eager to please and amuse each other in the satisfying of that need, and will do what they can to make the basically animal process enjoyable. "And the way in which mealtimes are passed," he wrote firmly, "is most important to what happiness we find in life."

Of course, this observation was not original with the old French lawyer. Chinese philosophers made it in much the same words three thousand years ago, and any thoughtful psychiatrist will make it today, when our boulevards are lined with an infinity of bad eating houses filled with dead-faced people placed like mute beasts in their stalls; today, when one out of every three marriages ends in divorce.

It seems incredible that normal human beings not only tolerate the average American restaurant food, but actually prefer it to eating at home. The only possible explanation for such deliberate mass-poisoning, a kind of suicide of the spirit as well as the body, is that meals in the intimacy of the dining room or kitchen are unbearable.

At a drugstore counter, by trusses wrapped in cellophane and young men dressed like dental assistants, it is necessary if not quite impossible.

Nagging and whining are temporarily shut off, and a married man and woman can sit side by side like strangers.

At home, fatigue and boredom would sour the words they spoke and the food they ate, and the words would be hateful and the food would be dull as ditchwater and drearily served forth. The monotony of preparing meals which evoke no sign of pleasure would have knocked the woman into a rut of glum can-opening, the man into dour acceptance. Anything is better than being penned together in one room, having to chew and breathe in unison, they feel. And they go, in a kind of wordless dread of being alone, to this Broiler, that Chili-Heaven.

And having failed so completely to satisfy in harmony one of their three basic needs, it cannot be wondered that the other two, for love, and shelter, are increasingly unfulfilled. There can be no warm, rich home-life anywhere else if it does not exist at table, and in the same way there can be no enduring family happiness, no real *marriage*, if a man and woman cannot open themselves generously and without suspicion one to the other over a shared bowl of soup as well as a shared caress.

I do not know many people very well, but I am on terms of close friendship with at least three families, this very minute, who worry me greatly because they are increasingly unhappy at table—and, therefore, everywhere. It is true that things have conspired against them to make the quiet little dinners of courtship impossible: Children and wars and worries have pushed the candlelight and the leisure far into the past. But it seems to me that lack of understanding on the part of the husbands is the real trouble.

The wives, whether consciously or not, have >

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*A mutual enjoyment of the pleasures of the table...has an enormous influence on the felicity that can and should be found in marriage*

remembered the French adage that good cooking is like love, needing both tact and variety. They have tried, not always too successfully, to make meals that were exciting and amusing. The response from their husbands, almost unfailingly, has been "What's all this fancy stuff? Give me good plain food, will you? I'm strictly a steak-and-potato boy, honey! And for God's sake remember it!"

Once spoken to this way, a woman, who feels instinctively that cooking is one of her last resorts as a creative outlet, withdraws rebuffed and hurt. She still manages to make something of a reputation for herself as a "party cook," and serves elaborate curries and heavily flavored desserts which annoy her politely silent mate. In between "company" she sincerely believes that she is trying to please him by a monotonous series of steak-and-potato dinners, although there is increasing resentment in her subconscious mind against his noncommittal acceptance of what he must surely know is boring to her.

He, on his part, may sense a disappointment in her, may feel that he has let her down in some way which he does not bother to analyze, and he covers his uncomfortable self-doubt by added silence. The result is that meals for the two of them grow more and more strained. He never comments on the food, because he knows just what there will be and what it will taste like, and if he is Anglo-Saxon he has probably been raised to think of such conversation as bad manners or at least foolish.

She, knowing that she can expect no fine fillip of a compliment, takes less interest every day in ordering and preparing the food, and finally grows so revolted by it and all it has come to stand for in her feeling toward her husband that she cannot eat properly. She grows nervous and tires easily.

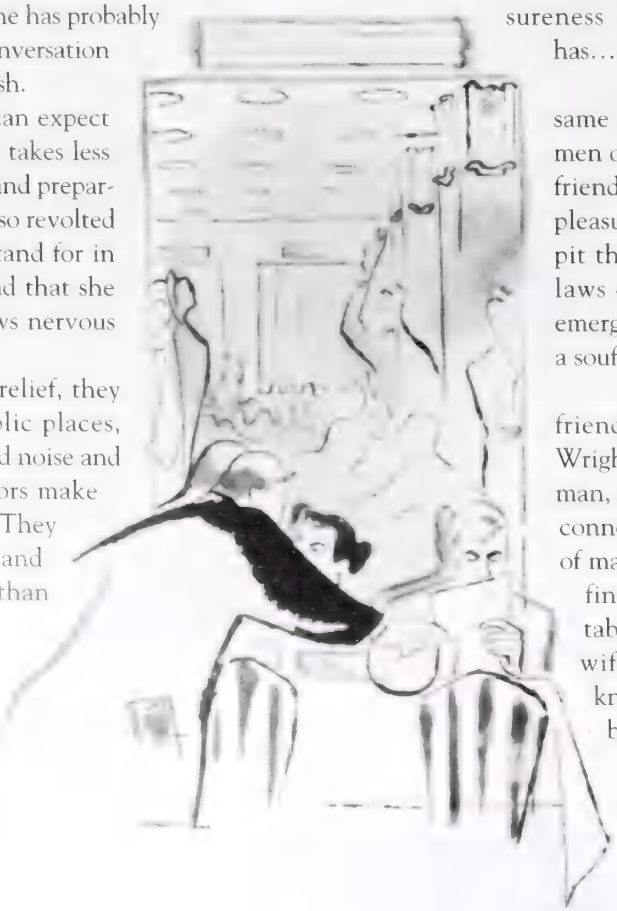
Finally, with unspoken relief, they begin to dine oftener in public places, where at first the unaccustomed noise and movement and the new flavors make meals seem a pleasure again. They talk and drink and eat gaily, and go home to more happiness than for a long time.

Soon, though, they become accustomed to the two restaurants always order the things and are served the same waiters. They have less and less to say. The man eats hungrily at his steak, satisfying his need for nourishment in a way which he has been led to believe is a proof of his virility, or at least masculinity. "No fancy stuff for me," he says. "Good meat, that's all a man needs—good meat and potatoes and plenty of it, and you can have these sauces, and courses and this and that. Take too much time! All right for parties, I guess...."

If he sees that his wife, sitting across from him in the cafe, has the blank, peaked look on her face which he has come to dread in bed, he may worry about her and tell her she should eat more honest-to-God food, instead of all those salads. She may smile at him. And she may not.

Perhaps the two of them should read or re-read Brillat-Savarin's book. In it he would make clear to them that a healthy interest in the pleasures of the table, the gastronomical art, can bring much happiness. They would see the stupidity of asserting one's virility by a diet limited to the needs of a dog or lion, and the silliness of proving one's interest in exotic living by over-spiced indigestible messes.

In Richardson Wright's *Bed-Book of Eating and Drinking*, he wrote in a discussion of the delights of supping in the kitchen that more meals served on oilcloth by the stove might be one way to "stabilize our American marital status. I hold to the lowly belief," he went on, "that a man never knows the sureness of being happily married until he has...cooked a meal himself."



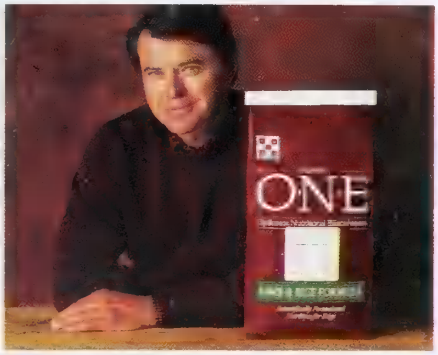
Brillat-Savarin believed much the same thing, and made it plain that gentlemen of unquestioned masculinity among his friends found added vigor and zest for life's pleasures in the kitchen, where they could pit their skill and intelligence against the laws of nature and more often than not emerge triumphantly with a roasted quail or a soufflé to prove their point.

I shiver with sadness for my drifting friends when I read in the *Bed-Book* (Mr. Wright has but paraphrased the old Frenchman, which is almost inevitable in anything connected with gastronomy) "The first sign of marital trouble is when a man or woman finds it distasteful to face each other at table....I am convinced that a man and wife with congenial appetites and a knowledge of foods and cooking have the basis for lasting happiness."

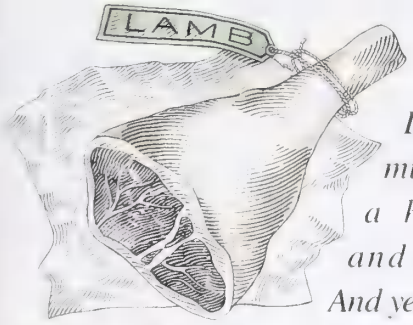
The French have perhaps written more than any people but the Chinese *(Continued on page 148)*

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# LATE-BLOOMING LILLY

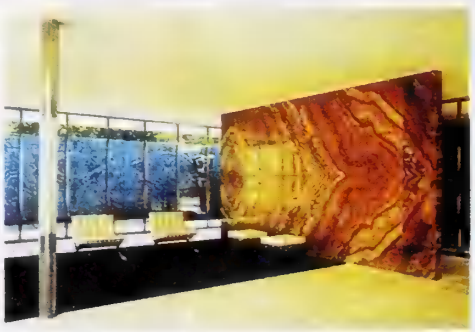
*Lost in the shadows of design history, Lilly Reich, the talent behind Mies van der Rohe's classic modern interiors, finally emerges in a MoMA show honoring her influential work*

By Martin Filler

**The adage** that behind every successful man can be found a woman is no baseless platitude in the history of modern architecture. For while everyone knows the male master builders, few are aware of the crucial contributions—or even the identities—of their gifted female collaborators. Frequently those relationships were intimate as well, a common occurrence in a field where hours are long and teamwork is intense. The list of women designers who were also the wives or lovers of architects is lengthy, but there is a startling hidden record of distaff colleagues that only lately has begun to emerge.









***Lilly Reich (above) at the opening of the Barcelona Pavilion, 1929. She devised the color scheme for its interior (center right). Top: Reich's kitchen unit for a model boardinghouse, Berlin Building Exposition, 1931. Right: Reich dressing room in flat by Mies van der Rohe, Stuttgart, 1927.***

Certainly no other forgotten 20th-century creator, man or woman, is more deserving of retrieval from the shadows of history than the German designer Lilly Reich. She perfected the classic modern room plan made world-famous by her partner—professional and personal—Ludwig Mies van der Rohe. One of the first International Style interiors in the United States was the New York apartment Mies and Reich designed for the 24-year-old Philip Johnson in 1930. As Johnson now recalls, "Reich was a formidable figure, and obviously the organizational brains of the firm. I still use the seating group from that apartment in the Glass House."

Reich's foolproof formula of monochrome walls, sliding curtains hung straight from ceiling to floor, groupings of steel-frame furniture on solid-color area rugs, and a very few well-chosen accessories (often contemporary art) served as the source for much International Style decoration, especially after World War II. Thus it is no exaggeration to rank Reich among the most influential design [illegible] of modern times. She left a legacy so pervasive that [illegible] believe it is traceable to a single individual.

"Lilly Reich: Designer and Architect," an exhibition on view at the Museum of Modern Art in New York from February 8 through May 7, at last acknowledges the central role played by Mies's primary workmate during his greatest period. Curated by Matilda McQuade and centering on some fifty of Reich's drawings from the museum's Mies van der Rohe Archive, the show is augmented by photo panels of Reich's triumphantly timeless interiors and exhibition installations. Not since MoMA's 1980 retrospective on the long-neglected furniture designer and architect Eileen Gray has that institution's considerable prestige been better employed in resurrecting a worthy reputation.

Lilly Reich was born in Berlin in 1885, daughter of an engineer from a wealthy factory-owning family. At the age of 23 she began an apprenticeship in Vienna with Josef Hoffmann, a founder of the Wiener Werkstätte (Vienna Workshops), the Art Nouveau group that made and marketed modern objects of extraordinary sophistication and opulence. An even more formative influence on the young woman was the Deutsche Werkbund (German Work Association), a group of reformers founded in 1907 to raise the design standards of German industry. After joining the movement and attending one of its decorative >




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*"One must have courage for color," Reich declared, and lined the Barcelona Pavilion in the gold, red, and black of the German flag*

arts schools, Reich in 1915 coordinated a Werkbund exhibition on fashion, combining two of her great interests—clothing and display design.

The group's credo stressed practicality, and it used an extensive exhibition program to spread the ideas and promote the products of its members. Reich's specialization in display design satisfied the Werkbund's need to show its strikingly modern wares to maximum advantage. Within a few years her notable success as a visual propagandist propelled her to the organization's executive committee as the first and only woman among the Werkbund leadership.

For shows such as a 1921 survey of German arts and crafts that Reich organized and that traveled to the United States, the designer did away with overly elaborate settings that had typified temporary exhibition design since the Crystal Palace established the mode in 1851. In place of fussy draperies, cumbersome cabinets, and ponderous pedestals, she hung straight, gathered panels of superb fabric (usually silk or velvet) to create well-defined architectural spaces within cavernous exhibition halls and trade fair pavilions. She made thinly framed vitrines that virtually disappeared, the better to show off the objects within them. Lighting and graphics were carefully modulated to enhance the feeling of an oasis of calm amid commercial clamor. In many ways Reich's economical but potent concepts anticipated tendencies in installation art that would come to the fore only many decades later.

It was through their shared involvement in the Werkbund that Reich first encountered Mies van der Rohe, rising star of the International Style and one year her junior. In 1927 Reich began to work for Mies on the Werkbund housing exhibition in Stuttgart, of which he was in charge. Their association soon blossomed into an affair. In 1921 Mies had left his wife and three small daughters but, ambitious and self-centered, he was conventional enough not to seek a divorce. In Reich's independent personality, rigorous professionalism, and useful skills Mies found more appeal than he did in traditional domesticity.

Theirs was an inspired melding of talents. Mies's uncompromisingly spare architecture—which he said he wanted to seem as though it were "almost nothing"—cried out for the humanizing touch Reich's interior design schemes brought to it. This she did by contrasting the most austere forms with the most extravagant materials. Much early International Style architecture had been workers' housing, conceived for low budgets and basic specifications. As Mies began to receive more substantial commissions from prosperous clients, Reich supplied just the right degree of luxury, imbuing his villas, pavilions, and apartments with an up-to-date grandeur that never tipped over into ostentation.

"One must have courage for color," Reich once emphatically declared. For Mies's epoch-making German Pavilion at the 1929 World's Fair in Barcelona, she developed a bold color scheme that animated the structure's cool planes of plate glass and rows of chrome-plated columns. A wall of dazzling gold onyx, a vibrant red velvet curtain, and a coal black carpet evoked the colors of the German flag. The famous Barcelona chairs and stools, designed by Mies for this project, were upholstered in creamy white pigskin, normally reserved for formal gloves. This intelligently controlled splendor (re-created when the Barcelona Pavilion was rebuilt in 1986) became in due course the basis of the modern American corporate interior, demonstrating the power of richness with restraint.

Yet Reich did not need sybaritic materials to create an atmosphere of unaffected elegance. Such cost-efficient schemes as the single-room-occupancy flat she devised for a model boardinghouse at the German Building Exposition in Berlin in 1931 proved that the faultless dignity of her work could assert itself even in the humblest of circumstances. Reich's beautifully proportioned freestanding kitchen unit and open-plan bathroom for that show look wonderful in photographs today and would do even Andrée Putman proud.

When Mies took over the directorship of the Bauhaus in Dessau in 1930, Reich followed, becoming head of its weaving workshop. But Hitler's rise to power three years later spelled the end of that legendary school and of Mies's career in Germany, where the Nazis despised his progressive brand of modernism. Mies emigrated to the United States in 1938, accepting a teaching position in Chicago and leaving Reich behind. She visited him a year later, and though war was imminent he did not encourage her to stay. They never saw each other again. Within a few months, Mies took up with a much younger Chicago divorcée, who would remain his mistress until his death in 1969.

Reich bravely returned to Germany, looking after Mies's interests there and keeping him informed about his wife and daughters, likewise forsaken except for the occasional food parcel. During the war Reich eked out a living through minor design jobs. Before the fall of Berlin in 1945, she and other Mies colleagues dutifully crated Mies's 20,000 papers and sent them to safety, only then seeking refuge.

When Reich died in her native city in 1947 at the age of 62, Mies was being honored with his first MoMA retrospective. He was then on the threshold of his second career, giving Reich's pioneering ideas their widest currency (without credit) as he churned out endless repetitions of her rooms of the 1920s and 1930s, though safely sticking to neutral color schemes. That Mies's postwar work seldom rose to the Olympian level of his years with Reich suggests how much he owed to her. Now we are finally able to appreciate what Lilly Reich achieved, with and without the man for whom she sacrificed so much, and to understand why she is as worthy as he of a permanent place in the modern pantheon. ■

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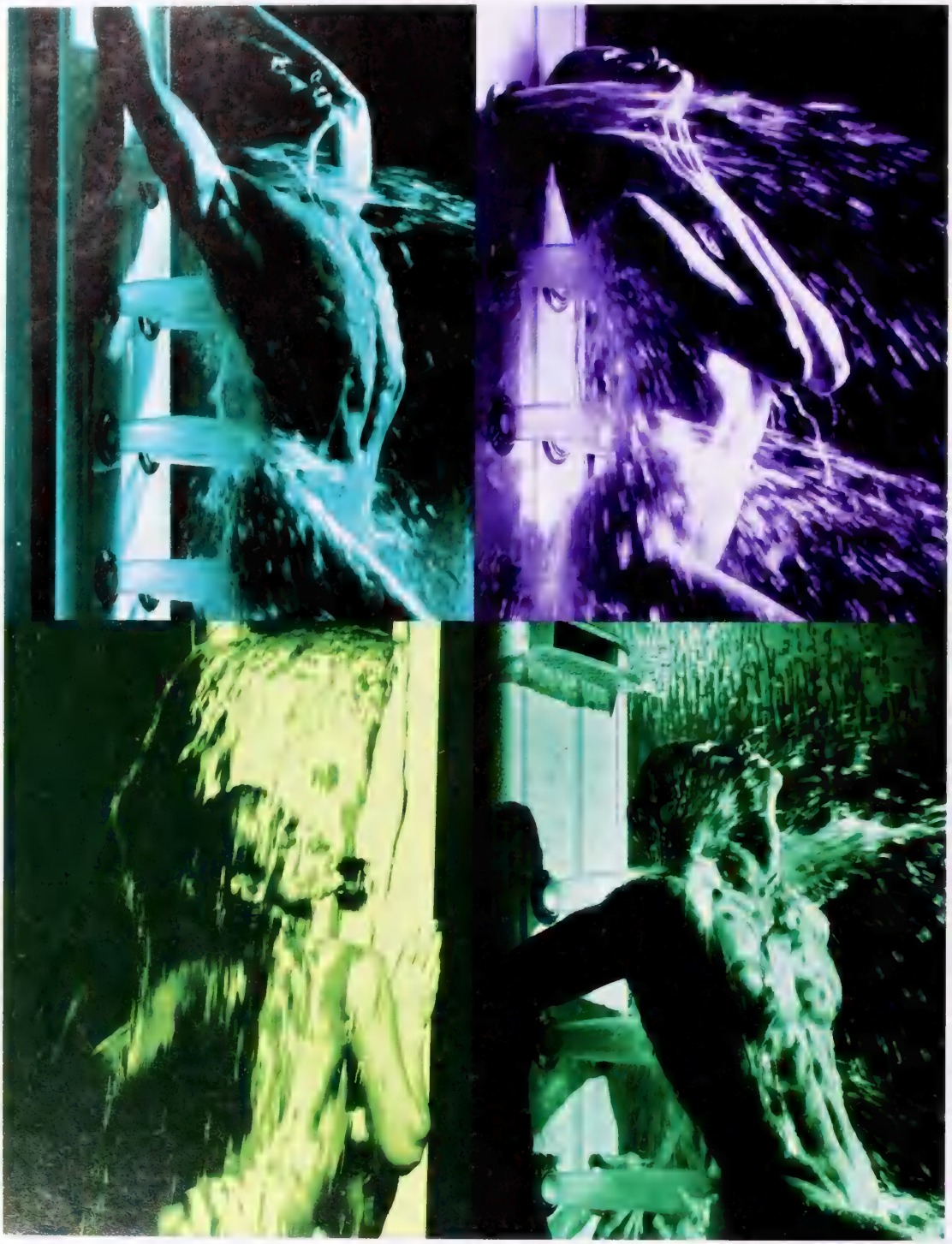

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MARCH 1996



# IT'S ALL ABOUT PRESENCE

**Some years ago** my friend Herb Kosovitz, a San Francisco architect, took me to a house he had designed, and as we wandered through the rooms I was struck by how much the owner's presence was there, even though she wasn't at home the afternoon of our visit. My wife, Jane, and her mother were with us, and as we drove away we all found ourselves talking about *her*—her books on the bedside table, her favorite quotes tucked in the dressing table mirror, her music on the piano—although we liked the design of the house, too.

A few years later I was being shown another house, this one designed by the eminent architect Philip Johnson for an art collector in Houston. Again, I had this strong impression of the owner, expressed in the work of the architect, the sophisticated colors and handsome sofas by Charles James, the very important art, and the beautiful artifacts, and most of all in the consistency of a sure sense of style. In New York some months later, Johnson's client came by to see the photographs from our shoot. I went into the art department to meet her for the first time and had no trouble recognizing the commanding Dominique de Menil, casting her unerring eye on the story we had produced. She more than lived up to my expectations, and every time I visit the Menil Collection in Houston I sense her there as well.

I have come to believe it is presence that makes rooms memorable. You will see this as you visit some of the houses we have brought together in this issue.

The Connecticut home of American folk art dealer and collector Linda Cheverton reveals her conviction that a clutter of pieces keeps one from truly seeing any one of them. In spare white rooms her primitive art never seems quaint, and the inherent strength of each piece is enhanced. Cheverton's polar opposite, Peter Hone of London, indulges an unrestrained passion for large quantities of architectural and decorative objects made from Coade stone.They dominate his London flat in a way that reminds us of the famous house museum of Sir John Soane in that same city.

The fearless color choices of French couturier Michel Klein and his associate Joel Fournier transformed the drab rooms in a 400-year-old French country house into a personal, exuberant place that makes people smile. And the dream of the indefatigable Countess Sheila de Rochambeau to create her own Brigadoon in the Highlands of Scotland where the arts of living could be taught fills all her rooms.

As architect Thierry Despont says in this issue, "What makes a great house is a great patron—the personality of the owner is the organizing element of the house."

Louis Oliver Gropp

EDITOR IN CHIEF



# TRULY SEEN

*Linda Cheverton treats her favorite pieces of American folk art as if they were contemporary works, and against the white walls of her uncluttered Federal house in Connecticut, their sophistication shines forth*



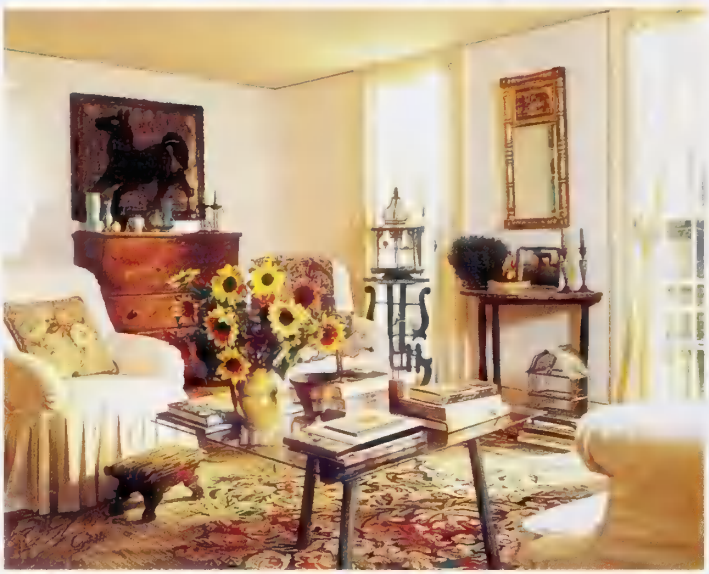
"The woman who hooked the star-and-elephant rug in the late 1800s had no thought of hanging it over a dining room fireplace," says Linda Cheverton, "but it deserves to be on view." Living compatibly with a painted tinware chandelier and a spirited horse-and-rider whirligig [on the windowsill] is a contemporary photograph by Cheverton's husband, Walter Wick. "I just put it in an antique frame," she says.

By June Kurt
Photography by Peter Margonelli
Produced by Sarah Kaltman Cantor

**Don't think for a minute** that Linda Cheverton does not have cabinets somewhere stuffed with early hooked rugs, one atop the other, and a serious hoard of other American folk art. As a private dealer in such objects of course she does. It's just that when it came to her own home, an 1840s classic Federal house in a tiny town in Connecticut, the only treasures permitted to move in were those special examples that had already moved into her heart.

"I'm not much of a period purist at home," admits Cheverton, without a hint of apology. "I like mixing folk art pieces with soft chairs. I like Venetian glass and some contemporary pottery. Actually, the only thing that's Federal in the living room is the mirror." Given the fact that she has had the collecting mania since childhood ("at age four I bought a china horse on the layaway plan"), Cheverton's rooms have a surprisingly pared-down look, drawing the eye to particular pieces in a way that's anything but cutesy-folksy. This is not just the influence of today's clean-up-the-act design trend. For Cheverton, it's also the call of the anonymous folk artists themselves, asking to be truly seen. "Look at this bold horse," she says, indicating a hooked rug framed prominently on the living room wall. "It's so strong and stylized—it's art, without question." She hangs pictorial—not geometric—rugs.

Apparently, this collector is still as crazy about horses as she was at four. In the dining room, she picks up a little wood-and-tin prancer with lines as clean and abstract as if the Etruscans had crafted it. The curious rider has paddles for arms. "It's a whirligig," she says, "a whimsy from about 1850, made only to delight. The wind spins the paddles. The whole piece is so animated!" And so is Cheverton, as she sets it tenderly back on its windowsill, where the light will love it anew.



*A rare room-size floral hooked rug from the late 1800s covers much of the living room floor. Above a grain-painted blanket chest hangs another hooked rug.*

Cheverton's penchant for collecting went into high gear when she became a stylist for food photographers in the 1970s. Creating photogenic table settings came naturally, she says, "because I grew up in the South, where the presentation of food was always a great ceremony." To achieve her look, she often bought the antique pieces she wanted: salt-glazed pitchers, etched wineglasses, handwoven French fabrics, old damask and linens and quilts. Soon there were closetsful, so she sold some pieces to buy others—and to buy American folk art. People she knew kept calling for things. Without quite noticing, Cheverton had become a dealer.

"When Walter and I settled here permanently three years ago, I had to edit, edit, edit!" she says—a soul-testing task for an accumulator, especially one consolidating both a city apartment and a previous country house. Fortunately, little needed to be done to the fine rooms, with their floor-to-ceiling windows, except to paint all the walls linen white. When friends fill the three extra bedrooms and gather in the dining room by the paneled fireplace, Cheverton still can't resist "propping" a pretty table. Out come delicate turn-of-the-century wineglasses, some found on the Île Saint-Louis in Paris, others at New York flea markets and pier shows. "I'm a little insecure about cooking but I do it," she says cheerfully. "If the table looks beautiful, people don't notice the food so much."

In this house the collections are clearly in use, from rare quilts dressing all the beds to a prize set of Tree of Life plates done by the late English pottery designer Susie Cooper. Pottery, in fact, is one of Cheverton's few 20th-century passions: Contemporary pieces by Barbara Eigen, Karen Karnes, Mary Barringer, and Mara Superior—"all very textural"—may turn up between soup and dessert, mixed in with some antique English creamware. The resulting table is a lively blend of utility and artistry—just the spirit Cheverton responds to in American folk art.







*Clockwise from above left: In front of two weathervanes stands a pull-toy pony once owned by Cheverton's grandfather. Harmonized by hue are pottery pieces ranging from a 19th-century Chinese vase to a contemporary octagonal plate by Richard Bennett. A Susie Cooper café au lait cup shares honors with a spoutless pitcher by a contemporary, Clarice Cliff. "I like to mix the glass up," says Cheverton. The same philosophy holds for plates, on a table where a highly collectible Susie Cooper set at left meets some 19th-century English dessert plates.*

FOR MORE DETAILS, SEE READER INFORMATION







*When morning sun strikes it,*
*this bedroom glows with color, taking fire from*
*earth pigments used in the wall-hung*
*1840s floral rug and the orangy tones on*
*the early hand-printed quilt*



*The Coco vase by Ritzenhoff is pure architecture in glass.*



*Frosted glass vases from Durand: simple form, vibrant color.*



*Maryse Boxer's dinnerware experiments with shape on shape.*



*Royal Copenhagen's pitchers are sculptural from every angle.*



*Boda Nova bowl and vase. Beaker vase from Bergdorf Goodman.*



*Frosted glass highlights the form of Calvin Klein's stemware.*



*Calvin Klein's chunky ceram[illegible] simplicity itself.*



*Colorful bowls by Rörstrand are fun alone or grouped.*



*Iittala's classic Alvar Aalto vase turns sixty this year.*

FOR MORE DETAILS SEE READER INFORMATION




After

*In the 20-by-30-foot living room of the Ruah Bed and Breakfast, which overlooks Lake George, New York, Bunny Williams Interiors used paint and Calico Corners fabrics to soften and update the unsettling color combinations of an uninviting 1970s decor. The subdued meld of stripes, checks, and pale floral prints; plaid-bordered curtains at formerly shuttered windows; and a sisal rug magically pulled the disorganized room together, as did a more sensible furniture arrangement. The nervous blue wallpaper was painted out, and two Victorian love seats, uncomfortable in the spacious bay, were replaced by a deep sofa. Rounding up a previously scattered collection of blue-and-white china, the designers grouped them effectively in a tall cabinet.*

# MAKEOVER!

*A wonderful room handicapped by dizzying wallpaper, the wrong textiles, and an awkward layout realizes its potential in the hands of Bunny Williams*

By Carol Prisant  Photography by Lizzie Himmel
Produced by Dara Caponigro









*With its new soft wall color, gently varied country fabrics, and comfortable seating groups, the sitting room of a lakeside inn is sought out by guests more than ever*

*Creamy ecru paint now smooths unrelated surfaces, while a rustic stone fireplace, before an awkward nest for dusty taxidermy, acquires far less off-putting hurricane lamps and a hanging clock. The nearby placement of two chairs and a covered table draw the stone mantel more effectively into the room. Beneath a handsome American painting in its original gilt frame, china sparkles on the bookcase, and a small lattice-painted sisal rug under the second of the Victorian settees hides a scarred floor.*

**Take a badly dressed woman** with good features and a well-proportioned figure, put her in the stylish hands of the best makeover artists, and presto: Cinderella. Take the huge blah living room of an old bed-and-breakfast with good bones and a great view of Lake George in upstate New York, give Bunny Williams Interiors a free hand with Calico Corners fabrics, and presto: Inn-derella.

This potentially splendid room, last done up in the 1970s, had some very big problems. First, its "makeup" was harsh and unflattering. Its "foundation," a vertiginous blue and white wallpaper, probably looked wonderful as a sample, but full-scale spelled Disaster. The seemingly safe solids and stripes of the upholstery, which like the wallpaper had come with the purchase of the house, succeeded somehow in escalating the dizziness quotient. A vivid, too-dark Oriental rug was exactly the wrong shade of "lipstick" for this old girl, and her "crowning glory" was a madly overscaled sunburst on the ceiling, which focused attention on, of all things, a ceiling fan.





After



*The designers deftly rearranged the seating groups and culled the choicest elements in the house*

***Very large rooms are always a challenge, but Bunny Williams and her colleague Miles Redd have successfully rearranged this living room's tables, sofas, and chairs both to open it up, and to make the most of its splendid views.*** *(For before and after plans, see page 150.)*

*An old sofa is newly covered in a soft green twill, and above it, a large mirror is surrounded by rediscovered and rearranged paintings and sconces. The ceiling fan has given way to a delicate chandelier, and the unlovely sunburst on the ceiling itself was painted right out.*

For openers, our Sleeping Beauty needed some serious anishing cream, so the offending wallpaper had to disappear ehind three coats of creamy ecru paint. Then Williams and er colleague Miles Redd selected a mix of porchy floral rints for seating and curtains, and subtly blended rough dges with gentled color. Next, they turned to the awkward urniture arrangement, which had ignored the room's best eature—its superb view of the lake. Repositioning the sofas, hairs, and tables, and culling the choicest elements from other parts of the bed-and-breakfast, the makeover wizards created two separate seating areas, each now relating perfectly to the other, and to the ever-changing vista beyond. Guests at Ruah now seek the room out.

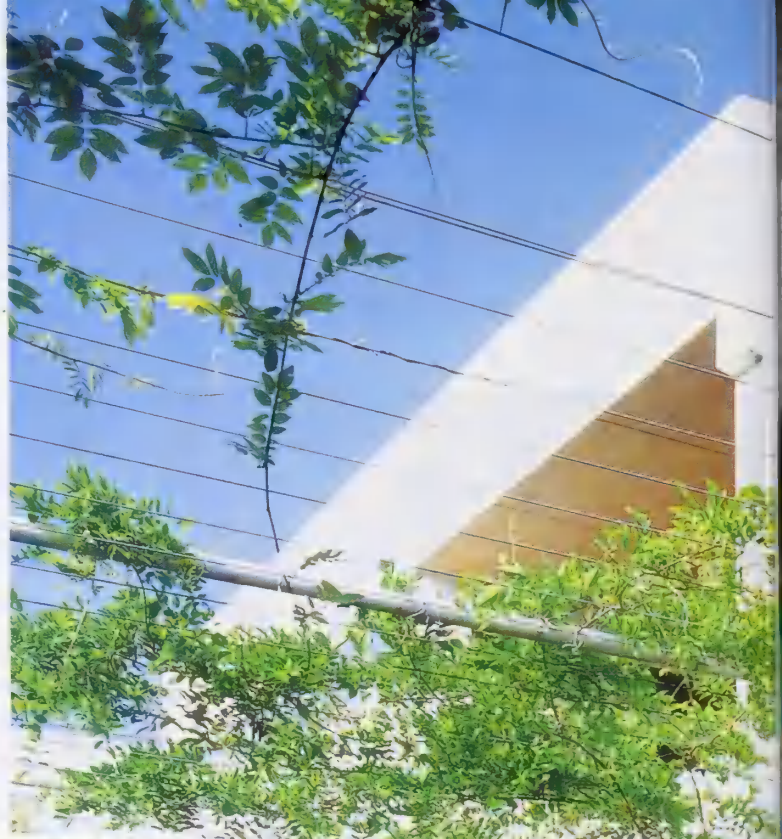
Finally, all aglow in fresh, softly flattering cosmetics yet structurally untouched, this grand old girl has emerged from decorative limbo and uncovered her great bones, hidden for years. As her admirers suspected, and her decorators cleverly revealed, she's gorgeous, after all.



# A COURTLY HOUSE

*A California house by Paul Rudolph, a master of modernism, has a clever open plan that resembles a pinwheel and reaches out to four courtyards*

By Susan Zevon
Photography by Tim Street-Porter









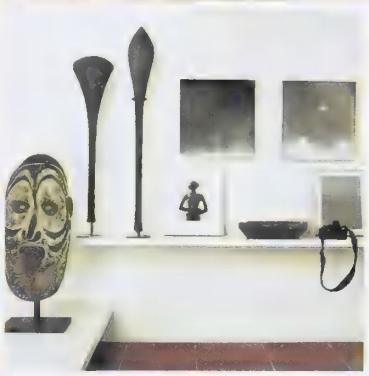
*Ledges in the back courtyard (far right) hold a potted garden with succulents, azaleas, and Spanish broom. Above: The arbor-shaded main entry is paved with terra-cotta tiles. Right: Trees and screened walls provide a buffer between the house and the street.*





*Rudolph used the natural slope of the site to create different levels inside the house. The dining room (opposite) is six steps higher than the living room. Right: At the heart of the open plan is the light-filled living room, where you can see up to the top of the house and out to the gardens. Below, two views: Part of Lonnie Blanchard's collection of contemporary and primitive art.*



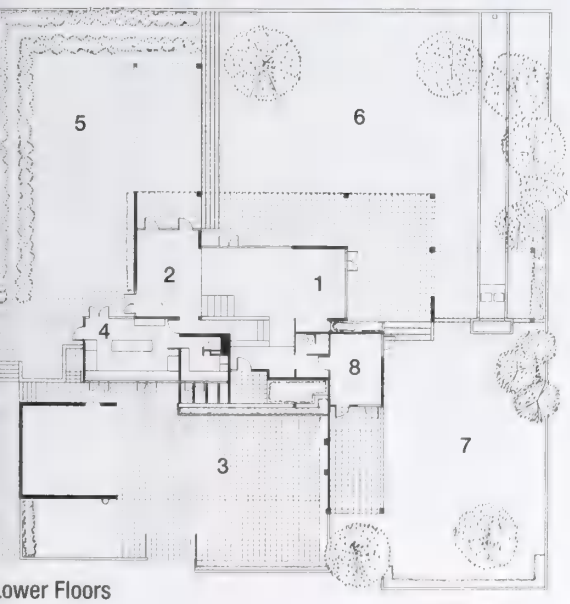


**"If you can do a house** for a man and wife, you can design anything," says Paul Rudolph, one of the most revered architects of the modern movement. Acclaimed for such major projects as Yale University's School of Art and Architecture, he has designed more than fifty houses in his long and prolific career.

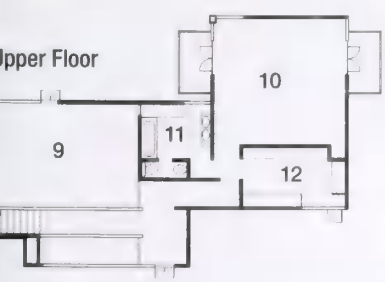
This example, completed about ten years ago in Hancock Park, a suburb of Los Angeles, but never before published, is part of Rudolph's continuing quest to create buildings that "reach out." The 150-by-170-foot site was transformed into a series of serene gardens that enrich every room and make this property seem miles away from the busy street that borders it. Rudolph worked on the project with the landscape architecture firm Zion and Breen Associates and the architectural firm de Bretteville and Polyzoides, then based in California.

For visual excitement and to open the 3,000 square feet of interior space to the outdoors, Rudolph gave the house a pinwheel-shaped plan. Donald Luckenbill, the job captain, explains, "There are three levels of indoor and outdoor spaces that spiral up to a fourth level, which contains the master bedroom suite." On the sloping property the living room, guest bedroom, and kitchen are all adjacent to garden courts, each with a distinct character. Rudolph, who loves automobiles and thinks of them as "outer garments that you put on and take off," considers the vine-covered motor court as a special "room for the car."

The couple who originally commissioned the house presented Rudolph with a 22-page typed document outlining exactly how they wanted to live. Yet Lonnie Blanchard, the present owner, is as pleased with his new home as if it had been created to suit *his* specifications. He has kept the furniture Rudolph and Luckenbill designed and finds it compatible with his collection of contemporary and primitive art. Blanchard, a bachelor, moved from a large house where he was only using a couple of the rooms. "But here," he says, "I use all the space all the time. With the open plan, it is like living in a loft set in a garden."



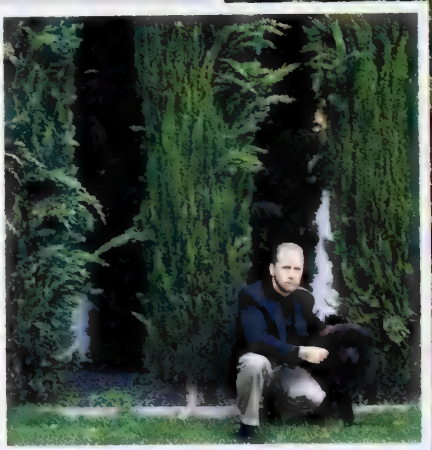

Lower Floors




1. Living room
2. Dining room
3. Motor court
4. Kitchen
5. Cypress court
6. Stepped court
7. Terrace with lawn
8. Guest bedroom
9. Open to below
10. Master bedroom
11. Master bath
12. Dressing room







*Tall, closely planted cypress trees (far right) shield the house from neighbors. Above: Plants thrive in the simple white master bedroom at the top of the house. Right: Lonnie Blanchard and his chow chow, Basia. Below: Master bath is brightened by a floor-to-ceiling window. Counters are white Carrara marble.*

FOR MORE DETAILS, SEE READER INFORMATION





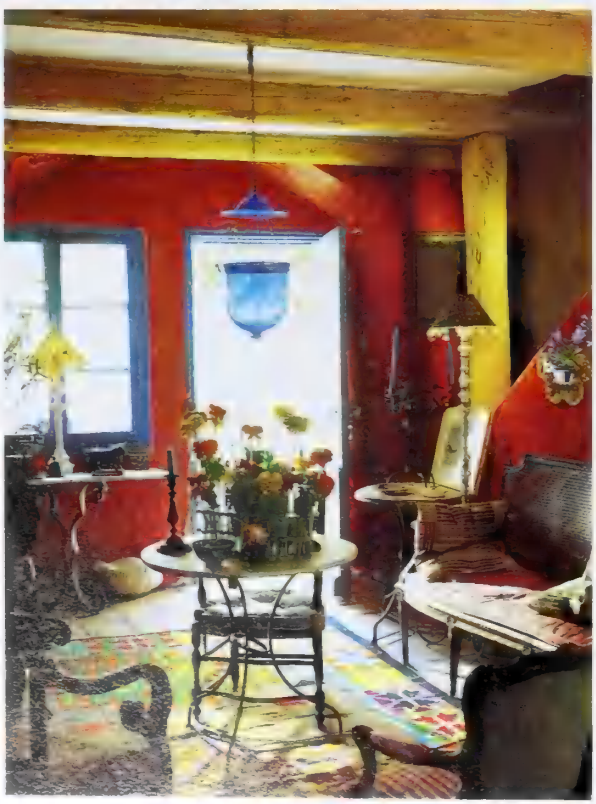


# PAINTING OUT THE GLOOM



*Without the power of fearless color and a home-mixed paint recipe, French couturier Michel Klein and his longtime associate Joel Fournier might still be living in a somber, rather melancholy place. But in one marathon week a few years ago, they vividly transformed eight of the twelve rooms in their venerable 1595 Provençal farmhouse*

By Christopher Petkanas
Photography by Oberto Gili
Produced by Carolyn Englefield





*"Very Parisian" (he insists) all the main room (all views) just inside the front door. Top: An enthusiastically [illegible] mirror hangs over an oak buffet; Louis XV armchair is signed Hebrard. Above left: [illegible] the wall color. Above right: Viewed from the stair, a purple door is seen against the [illegible]. Opposite: Vertical stripes are an example of the bold painting here.*



The magic potion that Michel Klein and Joel Fournier used to bring a 401-year-old farmhouse into its brilliant present was acrylic paint tinted with natural pigment, thinned with water so the surfaces look washed with color rather than assaulted by it.

The colors themselves were born at the last minute at the mixing table—roasted orange and papal purple, ocherous yellow and aqueous blue, cherry and turquoise, the last two brazenly challenging the conventional wisdom about the kinds of colors that ought to be invited into the bedroom. Paint was variously applied with rags, sponges, now and then brushes. And if it all looks a bit improvised, it goes without saying that the owners are firm enemies of what others might call perfection.

Sited across the vineyard-planted plain from the toothy, powerfully lunar Alpilles Mountains outside the village of Eygalieres just south of Avignon, La Lone, as the property is known, is one of those no-time-for-niceties agricultural dwellings in Provence without an entrance hall. Only once you are halfway finished removing your hat do you realize you already have one foot among objects and furniture whose number and whirlpool arrangement it is impossible to take in in less than half an hour.

La Lone is cheerfully devoid of the trendiness that governs the decoration in the retreats of some of Klein's and Fournier's fellow weekend escapees from Paris. Despite its unassailably fashionable address, this is no follow-the-fold getaway in the Midi. As throughout the house, the tea-party stage set disguised as a front room marries wizardry to naiveté, exuberance to moodiness. Pulled up to a marble-and-wrought-iron potting table are a Louis XVI *canapé* and a couple of Restoration armchairs. The shade on a worthless but *grand-mère*-lovely glass pole lamp dangles seashells, which in turn dangle shards of beautifully polished beach glass, painstakingly attached by thread. Stir into the mix a giddily graphic kilim carpet and modest farm-wife flowers set out in multiple small containers and you are ready to believe anything. Including the possibility that you have just become the protagonist in a wildly decorative, gently mind-bending Provençal fairytale.



The bedrooms are just as mouth-watering, just as entertaining. Where else are you going to sleep under a tester wrapped like some elaborate turban with an Indian silk sari and Balinese batiks? If it's polite little Provençal prints and humble rush-seated chairs out of a Van Gogh interior you've come for, there's still time to catch the bullet train up to Paris.

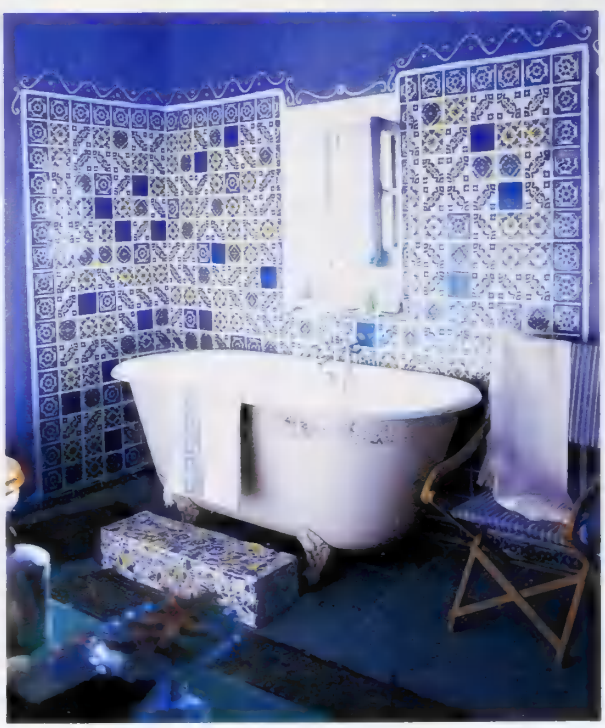


*It's easy to see why this house makes visitors smile. Left: A guest room's bedspread is an Indian shawl; fragments of a matador's cape are framed over the small table. Pencil sketches of St. Tropez flank a Venetian mirror. Above: Holding the Pierre Frey cotton curtain is a gilded pelmet. Opposite: A gaily striped door leads to a tiny bathroom. The bed's tester is wrapped with an Indian sari and Balinese batiks. Parakeet feather headdress comes from the South Seas.*









*Only some of the rooms are in hot colors. Top: In Fournier's bedroom, blue-sponged walls have a watercolor effect. The primitive pattern of the frieze painted here resembles others in the house. Above left: Treasures in the kitchen include Creil. Above right: Stepping stone to Klein's high tub is covered in a mosaic of broken plates—[illegible]. Opposite: Children's guest room has wrought-iron beds designed by Joel Fournier.*


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# HIGHLAND FLING

*"There's a handful of white heather in my pocket, and I have learned how to dance new dances and paint colors I never saw before. And when I get my hands on some fresh hay, I am going to serve my man an amazing Sunday dinner"*

By Jill Robinson
Photography by Hugh Gilbert

**She has created** many things in her life as editor, writer, and designer, but Ballachrochan is the triumph of the Countess Sheila de Rochambeau. She was born in London, her mother an American, her father a Scotsman. Raised in Paris and America, Sheila was contributing editor to American *Vogue* when she married the Count de Rochambeau.

Like Sheila, Ballachrochan is not readily defined.

"So where is this hotel?" a friend of mine asked as I prepared to go there.

"Oh, it's not exactly a hotel."

"So it's somebody's castle?"

"No, not exactly."

"A guest ranch?"

"Get real—it's in the Highlands of Scotland. People come here for serious learning."

Sheila calls her Highland programs seminars. Among the stories about Ballachrochan you hear in London at, say, the Chelsea Arts Club, is the one about the twelve Texas debutantes who flew over to learn how to plan a menu, run a ranch, and lay a table. The weekend I visited Ballachrochan six young Scottish aristocrats joined me as guests for a romantic adventure and some new views on formal flower arranging, table setting, menu planning with an appreciation of medieval cookery, lively dancing, and painting watercolor landcapes.





*Immersed in Scottish life, clockwise from top left: After-dinner dancing means reels, kilts flaring. Wrapping the lamb in hay. Asparagus tips encircle asparagus mousse. High in the glen. Dinner is ready. Sheila de Rochambeau showing how to arrange 200 stems. Contrat Savoir vivre means to know how to live—the motto of this house.*


avoir Vivre

You start by flying to Inverness. Everyone else on the plane is a guy in Argyle socks with golf clubs hooked over his shoulder.

Sheila arranged for Billy, a staff member, to meet me at the airport. Like an Old West stagecoach driver, he fills your ride with tidings, myths, and monster-sighting. "Don't miss Loch Ness," Billy says, "Nine years ago Charlie McLeod swore he saw something."

On a longer trip, you can spend a day in Elgin en route, shopping at Johnson's for cashmere, or in Beauly at Campbell's for rare handwoven tweeds.

At a certain point, Billy turned me over to Melanie Beresford-Ash, Sheila's stage manager, who took me the rest of the way in a Land Rover that must have worked the Crusades. We wound up over the edge of the world through flooded "burns" and rocky gullies. Don't grip the edge of the seat, I tell myself, and it *is* a thrill, going past groves with edgy roe deer, fields, and skies busy with eagles and grouse.

Suddenly, we round a hairpin bend and Melanie announces, "Here we are." Sheila, the diva of international hostesses, is at the door—tall, buoyant, imposing, accessible all at once.

Sheila has handled the main house with a wry wit. Look everywhere: On the baseboards, see trompe d'oeil feathers, stones set in delicate chicken wire, painted by Janet and Paul Czainsky. There's a porcelain head of a sly-looking boar over a door, from a charcuterie.

My bedroom is marigold and iris. If there was lavender ice cream it would be the color of these walls. The silence of the night is as fresh and different as the smell of sheets washed far away from any city.

This morning we're joined by the six young Scots aristocrats. They'll stay in the guesthouse, where the living room has prints of Navajo, Cherokee, and Mohawk chiefs; toys and red-and-white patchwork pillows on the window seat; old *Wizard of Oz* books. Upstairs is bandanna print chintz, a cowboy poster, a log bed so heavy it collapsed the floor; the Marilyn Monroe bath has her Warhol image on glossy wallpaper.

After lunch where we mastered the intricacies of asparagus mousse, puréeing, beating, and folding under Melanie's watchful eye, we climb Mount Carn Torr Mheadhoin for a painting lesson with Alasdair Hilleary, also known as the cartoonist Loon, famous in Britain—all Sheila's experts are the best. "Macbeth found his three witches here," Alasdair says as he sharpens a pencil with his *sgian dubh*, a knife he keeps in his yellow kneesocks. "Now," Alasdair starts us off, "never put the horizon in the center, don't miss the lovely larches, the sky's never just blue, and clouds are always going somewhere. Try to avoid using black—make up >








*Lessons and rewards, clockwise from top left: Watercolor painting. Tea on the guesthouse porch. Tarte Tatin. Smoked haddock chowder. There is glassware for an army. Melon tureen; collection includes cabbages, pumpkins, chickens. Mixed fresh berries. Unmolding rich Potatoes Anna.*











color." All you really need to know.

What you really want to paint is Alasdair.

In the late afternoon Sheila transforms the huge studio kitchen into a giant candlelit dining room with two round tables. This is a hands-on table-setting lesson. We choose custom-made giant cloths from cupboards of treasures. I concoct a centerpiece out of a miniature staircase and a small basket of heather. (When I come back dressed for dinner, it is gone.)

We set out the cheese platter. Sheila points out, "We serve cheese after the entree, in the French way, not like the English!"

Others gather around Melanie, to chop fresh tomatoes and prepare the mushrooms and onions for the veal we are having for dinner. The way some places have music in the air, here there is always cooking—tangy, savory, sweet smells; the bubbles, rustles, and coppery rattles in the background; Sheila, often in red, conducting.

In the early dawn, I follow another sound—rushing water—to a whisky-colored waterfall curving around moss-covered banks filled with topaz fern, shadowed by groves of birch.

I come back by the kitchen garden, where three of the other young guests are gathering fresh tarragon, sage, and thyme to mix with the eggs on the menu for breakfast with crisp bacon and sausage. Sheila arrives in the kitchen as we are serving up fresh croissants, which Mary, Queen of Scots first brought over to Scotland. (For which they didn't exactly show their gratitude.)

"Good morning," Sheila says, and then, to Melanie, "So where have you hidden the hay?" This turns a few heads.

Then the armfuls of hay appear—meadow hay, crisp, fragrant, fresh. This is the start of preparations for a midday Sunday dinner with a very medieval leg of lamb cooked in hay and herbs as the main dish.

The kitchen slowly fills with a stunning smoky-sweet smell of lamb, rosemary, hawthorn, juniper essence, and, alluringly seductive, hay. Later, when the roast is done, we set out the rowantree jelly and horseradish to serve with the meat. Then we circle the carving board, waiting as the hay crackles when the meat is unwrapped.

This place is Brigadoon, and the real thrill is how Sheila has invented her version of it, placed it back in a time you've never lived in, where you dance to music you understand best in its own land, taste flavors you've never known. This was a seasoning for the spirit, salty as a cruise on a clipper ship or a cross-country ski march. And in case I might have missed part of the local experience, just in time for my return to London, floods made it necessary to cross the Findhorn on the bucket bridge, a perch of wood which goes across on pulleys, like a ski lift.

From the first terrifying drive and the mysterious morning silence that feels like white light, to the delights of watching excited newcomers pick up hands-on experience in the arts of good living, you know that with all the schools and courses and retreats there are, Sheila has truly created something brand-new.

In an hour and a half I'm home. It must have been a dream. Except there's a handful of white heather and hay in the pocket of my mac, and I have learned how to dance new dances and paint colors I never saw before. And when I get my hands on some lovely fresh hay, I am going to serve my man an amazing Sunday dinner. ■

*To arrange to visit Ballachrochan with a group of friends or to be part of another group at the seminar, write for further information to:*

*Sheila de Rochambeau*
*Before July 1:*
*6, rue de Tournon,*
*Paris 75006 France*
*After July 1:*
*Ballachrochan, Drynachan-Nairn,*
*Scotland IV 12 5RQ*

### SMOKED HADDOCK CHOWDER

**4 tablespoons unsalted butter**
**1 large onion, peeled and thinly sliced**
**1 pound smoked haddock**
**2 cups milk**
**2 cups fish stock**
**8 large potatoes, about 3 pounds, peeled and diced**
**Juice of ½ lemon**
**2 cups heavy cream**
**Freshly ground black pepper to taste**
**4 tablespoons pearl barley**
**8 thin slices smoked salmon, cut widthwise into ¼-inch strips**
**2 tablespoons chopped fresh chives**

Melt the butter over low heat in a large heavy pot. Add the onions, cover, and cook for 20 minutes, stirring occasionally, being careful not to brown them. Cut ¾ of the smoked haddock into small pieces and add them to the pot. Add the milk and stock, adjust heat to medium, and simmer gently for 5 minutes.

Transfer the fish with a slotted spoon to a bowl and set aside. Add the potatoes to pot and cook for about 10 minutes, or until tender. Return the cooked fish to the pot and add the lemon juice, cream, and pepper. Transfer mixture to the work bowl of a food processor fitted with a steel blade, and process until smooth. Return mixture to pot and set aside.

Cook the pearl barley with 1 cup water in a small saucepan until tender but not mushy, about 15 minutes.

Gently bring fish mixture to a simmer. Add the cooked barley. Cut the remaining haddock into strips and add it to the pot. Cook for 5 minutes. Add the smoked salmon and heat for 2 minutes. Transfer chowder to a tureen and garnish with chives. Serve immediately. Serves 8.

### ASPARAGUS MOUSSE

***For mousse:***

**6 pounds medium-size asparagus, peeled**
**1 cube chicken bouillon**
**2 tablespoons unflavored gelatin**
**4 tablespoons lime juice**
**1 cup *fromage blanc*, available at gourmet markets**
**Salt and freshly ground white pepper to taste**
**½ cup heavy cream**

>


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*For sauce:*

1 teaspoon salt
¼ teaspoon freshly ground black pepper
2 tablespoons red wine vinegar
½ cup oil
Juice from ½ pomegranate
½ cup passion-fruit juice
1 tomato, peeled, seeded, and diced

Prepare mousse: Cut the asparagus 3 inches down from the tips. Reserve ends. Place the chicken bouillon in a large saucepan with 10 cups water and bring to a boil. Add the asparagus tips and cook until al dente, about 1 minute. Remove tips from water with a slotted spoon and immediately refresh in cold water. Set aside.

Cut the remaining asparagus ends into 1-inch pieces, add them to the boiling broth, and cook for 30 minutes. Drain asparagus ends and place them in the work bowl of a food processor fitted with a steel blade. Process until completely puréed. Transfer to a bowl.

Melt the gelatin in ¼ cup cold water and add it to the hot asparagus purée. Mix well. When cool, add the lime juice, *fromage blanc*, and season with salt and white pepper. Combine well.

Beat the cream in a bowl until stiff peaks form. Gently fold cream into asparagus mixture with a spatula. Set aside.

Place the ring of an 8-inch springform pan on a serving plate. Pour ¼-inch of the asparagus mixture into the ring. This will help hold the asparagus tips in place. Line the asparagus tips, tip-side up, along the inside of the ring. Fill the ring with the remaining asparagus mixture. Cover with plastic wrap and refrigerate for at least 3 hours or overnight.

Prepare sauce: Combine the salt, pepper, and vinegar in a bowl. Slowly whisk in the oil. Add the fruit juices and beat until incorporated. Set aside.

When ready to serve, remove springform ring from mousse. Add the chopped tomato to the sauce and pour on top of mousse. Serve immediately. Serves 8.

### LEG OF LAMB COOKED IN HAY

1 6- to 7-pound leg of lamb
4 sprigs fresh rosemary
2 shallots, peeled and slivered
Freshly ground black pepper
A small armful of fresh, dry meadow hay

Cut about 15 or 18 small slits in the leg of lamb and alternately insert [illegible] of rosemary and slivers of shallots [illegible] son lamb with pepper. Make a cross with 2 very large pieces of heavy aluminum foil. Place a nest of hay, about the size of your largest roasting pan, in the center and nestle the lamb on top. Cover lamb with another layer of hay and wrap securely in the foil, making sure no hay is exposed. Place lamb in a large roasting pan and roast in a preheated 400°F oven for 2 to 2½ hours.

The lamb is done when a meat thermometer reads 145°F to 150°F for medium rare and 160°F to 165°F for well done. Remove lamb from oven and gently tear apart the foil. Allow the meat to rest at least 10 minutes before carving. Serves 8.

### POTATOES ANNA

1 pound butter
12 medium all-purpose potatoes, about 4½ pounds, peeled
Salt and freshly ground black pepper
Freshly ground nutmeg

Clarify the butter by melting it over low heat in a saucepan. Skim and discard the foam that rises to the top. Remove saucepan from heat and let stand until the milk solids settle to the bottom. Pour the translucent yellow liquid into a bowl and discard the leftover milk solids. Set aside.

Slice the potatoes as thinly as possible into rounds, or slice them in a food processor fitted with the slicing disc.

Set a pomme Anna pan or an 8-inch cast-iron frying pan with straight sides over medium heat. Pour ¼ inch of clarified butter into the pan. When the butter starts to bubble, begin to arrange the potato slices in an overlapping circle starting from the center until the bottom of the pan is covered. Season with salt, pepper, and nutmeg. Continue overlapping until the potatoes are used up, seasoning every third layer. Occasionally shake the pan so that the potatoes do not stick.

When all the potatoes are used, pour the remaining clarified butter into pan. Continue to cook for 5 minutes. Remove pan from heat, cover, and place in a preheated 450°F oven for 20 minutes. Uncover pan and cook for another 20 to 25 minutes. Potatoes are done when the top is brown and crusty.

Remove pan from oven, partially cover, and drain off excess butter. Gently run a knife around edge of pan. Carefully unmold onto a serving platter. Serve immediately. Serves 8.

### TARTE TATIN

*For dough:*

1 cup sifted all-purpose flour
1 tablespoon sugar
⅛ teaspoon salt
6 tablespoons unsalted butter, cut into pieces

*For apples:*

1 cup sugar
1 teaspoon cinnamon
4 pounds cooking apples (about 8 large), peeled, quartered, cored, and sliced ⅛-inch thick
½ cup melted butter
Confectioners' sugar
*Crème Anglaise* or *crème fraîche*

Prepare dough: Combine dry ingredients in a bowl. Add the butter and cut it into flour with a pastry blender or two knives until mixture resembles coarse meal. Slowly add 1 tablespoon ice water to the mixture, gathering the dough together with your hands. Add more ice water, about 2 tablespoons, until the dough comes together. Press dough into a ball, cover in plastic wrap, and refrigerate for 1 hour.

Prepare apples: Combine ½ cup of sugar and cinnamon in a bowl. Add apples and toss well.

Generously butter a 9-inch round baking dish. Sprinkle ¼ cup sugar over the bottom of the baking dish and arrange ⅓ of the apples in a concentric circle. Pour ⅓ of the butter over the apples. Repeat, alternating the apples and butter in two more layers. Sprinkle the remaining sugar over top and set aside.

Roll out the dough on a lightly floured surface to an ⅛-inch-thick circle. Cover apples with dough and allow any extra dough to fall inside the dish. Make 4 or 5 slits in the dough.

Place tart on a cookie sheet and bake in a preheated 375°F oven for 50 to 60 minutes. Check tart occasionally; if the pastry top is getting too brown, loosely cover it with a piece of aluminum foil. The tart is done when you can see a thick brown syrup bubbling between the apples.

Remove tart from oven and immediately invert onto an ovenproof serving dish. Sprinkle tart thickly with confectioners' sugar and place under the broiler for 2 to 3 minutes or until the sugar caramelizes. Serve tart warm with *crème Anglaise* or *crème fraîche*. Serves 8. ■



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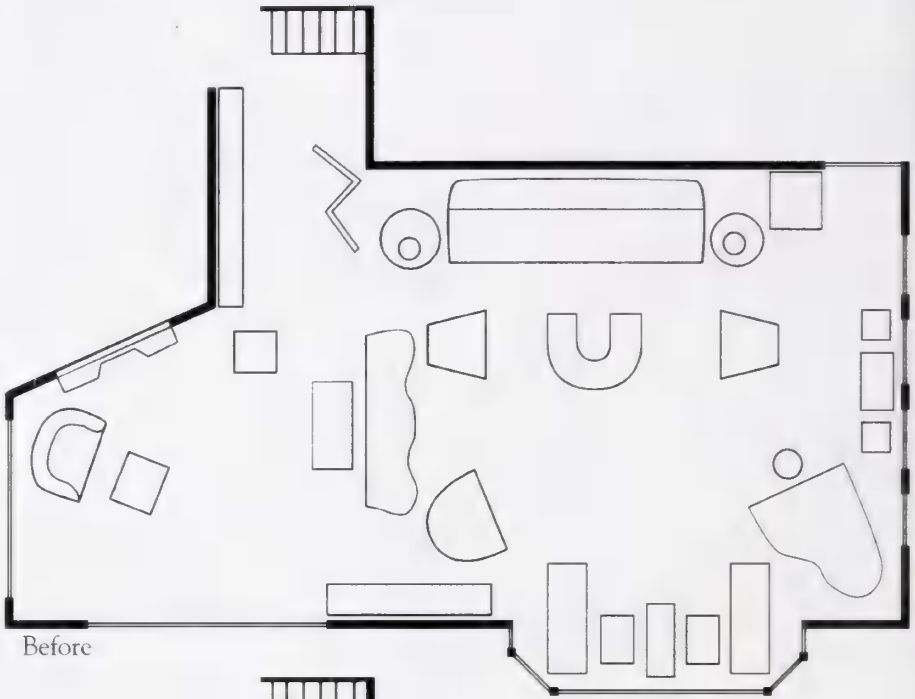
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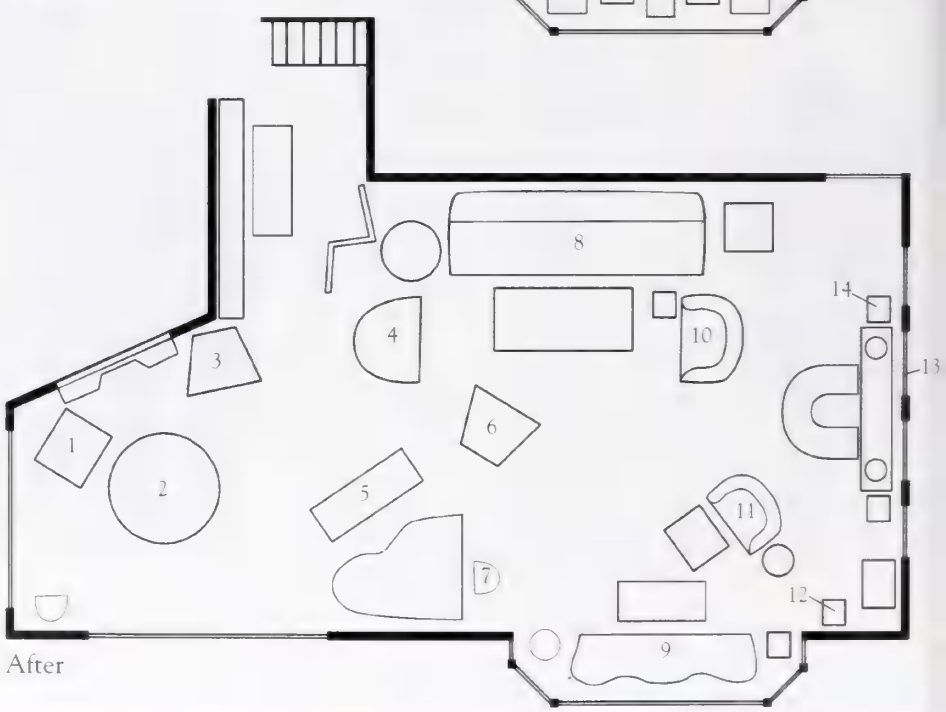
## MAKEOVER!

**Pages 120 to 125**

1. Striped wing chair, Tobin Washed in Sage, Calico Corners (per yd.)—$16
2. Table skirt, Ming in Wintergreen, Calico Corners (per yd.)—$14
3. Floral armchair, Dickens Washed in Linen, Calico Corners (per yd.)—$14
4. Tub chair, Avignon in Khaki, Calico Corners (per yd.)—$14
5. Striped settee, Skytop Stripe in Khaki, Calico Corners (per yd.)—$13
6. Straight-back chair, Flores in Madder, Calico Corners (per yd.)—$15
7. Piano chair, Connor in Khaki, Calico Corners (per yd.)—$15
8. Big sofa, Mustang Washed in Basil, Calico Corners (per yd.)—$14
9. Victorian sofa, Smyrna in Chamois, Calico Corners (per yd.)—$12
10. Wing chair, Dickens Washed in Linen, Calico Corners (per yd.)—$14
11. Club chair, Dickens Washed in Linen, Calico Corners (per yd.)—$14
12. Side chair, Longview in Mauve, Calico Corners (per yd.)—$12
13. Curtains, Vivienne in Flax, Calico Corners (per yd.)—$18
14. Side chair, Castille in Emerald, Calico Corners (per yd.)—$13



Before




After

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the March issue is available to May 1, 1996. Please allow 30 days for processing. This House Beautiful reader service is free.

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| **13** | **14** | | |

# High Style Comes by Mail

As we race toward the year 2000, we find mail order catalogs have carved out a special style of their own.

Printed on the slickest glossy paper, and illustrated with the richness of magazine photography, today's catalogs present the most glittering collection of merchandise endless scouting can provide—a far cry from the first "buy by mail" catalog, a simple listing of 600 book titles offered by Benjamin Franklin almost 250 years ago.

I, for one, carry catalogs everywhere. I read them on planes, waiting in reception rooms, at the hairdresser. They transform a subway ride into a shopping tour.

The month of March launches the spring catalog season and the latest crop includes some real standouts.

For example, *Ross-Simons,* has always been a bright star with smart shoppers in the market for china, crystal and silver as well as jewelry and watches. Now, this innovative company has turned its talents to assembling home accessories. A veritable wardrobe of "what the decorator ordered" essentials, the collection runs the gamut from painted occasional furniture, to decorative lamps, to toss pillows and mirrors.

Read the *Williams-Sonoma* catalog when you're hungry, and you could wind up buying everything. But if prudence prevails, why not try one of the specials I relish, like Aidells sausages. It's almost impossible to believe that anyone could have successfully concocted such delicious treats that are reduced in both fat and salt. But sausage maker Bruce Aidells did it! They last up to 6 months in the freezer. My favorite is smoked chicken and apple.

While we're on the subject of food, let's talk about the *Chef's Catalog,* a compendium of professional restaurant equipment for the home chef. Think how your reputation will blossom when you serve fresh-baked, homemade pizza. All you have to do is assemble the toppings and push the right button on your Pizza Bell™ baker. To enjoy cooking even more, do yourself a favor. Turn all those blunted knives into razor sharp blades. The knife sharpener used by Craig Claiborne is available here and aptly called "Chef's Choice." Terrific shower gift!

This is the time of the year when our thoughts turn to gardens. Whether yours is modest or magnificent or whether an indoor garden look is your goal—*Gardeners Eden* has something to tempt you. On the practical side are rain chains, pot feet, and plant stands. On the decorative side is a wonderful selection of accessories with a garden theme. I bought a door knocker in the shape of a maple leaf for my bathroom door. It matches the wallpaper pattern.

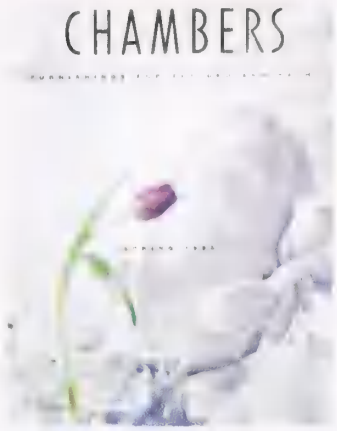
The chicest fashion catalog of all is from *Neiman-Marcus.* Designs from Donna Karen, Anne Klein, Albert Nippon, Chanel, Emmanuel enliven the pages. Shopping for a man? Take note of the unquestionable quality of Turnbull & Asser dress shirts, elegant Salvatore Ferragamo silk ties or, the hottest gift of the moment, those irresistible Coogi sweaters.

There are, of course, many more catalogs. Just turn the page and choose the ones that interest you. The tear-out envelope order form is a simple way to mail your check. To use your credit card call our 1-800 number. It's exclusively for *House Beautiful* readers.

Happy shopping,
*Frances Needles*

The Big Catalog Parade Starts on The Next Page

# Spring Catalog Collection




## CHAMBERS

1. Furnishings for bedroom and bath that set a new world standard for comfort and luxury. The Chambers selection of linens, towels, furniture, apparel and accessories—most are exclusive—represents the best in traditional design and craftsmanship. One year (4 issues) for **$2.** US only.



Ross-Simons

2. Slip into the pages of our famous national catalog, to a world of style. Fine jewelry, famous-name tableware, quality home accessories and collectibles—all at appreciable savings. National Bridal Registry. Receive our catalog and join our mailing list. **Free.**



## SUNDANCE

3. Founded by Robert Redford, Sundance Catalog offers an eclectic and unique collection of exclusive home furnishings and accessories, clothing, jewelry and gifts from artists and craftspeople in the American West and around the world. **$2** (credited toward your first purchase).



## YIELD HOUSE

4. Whether you want to decorate an entire room in the Mission style–use a single "antiqued" piece as a focal point–or add a hand-wrought candlestand to finish a hallway–we have something for you! Over 300 items, many crafted in our New England workshops. Catalog, **free.**

Petals



*America's Finest Silk Flowers!*

5. Decorate your home with our high-quality silk flower arrangements, plants and trees. Our beautiful creations will add lasting elegance and style to any home or office. A unique selection of decorative accessories are also offered. **$2.**



## DESIGN TOSCANO℠

6. Historical European replicas. Our collection includes gargoyles, goddesses, a slab from the Parthenon frieze, panels from the Bayeaux and Unicorn tapestries, Russian icons and hundreds more rare and unusual objects. Most are available only from us. Color catalogue, **$3.**

Crystal Goblets Posters House Plans Booke



SUGAR HILL™

**19.** Offering the best in Southern style with an inspired collection of custom-designed furniture, uniquely hand-painted pieces, decorative accessories, fine linens and collectibles created exclusively for Sugar Hill. A one year subscription to our 48-page catalog is **$2.**



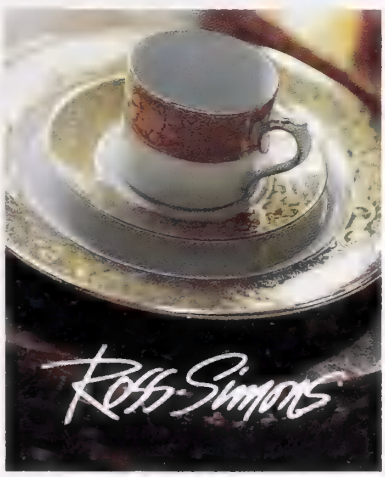
RUE DE FRANCE

**20.** Rue de France offers unsurpassed quality in the variety of French laces, sheers, creamy linens and drapes, along with decorative hardware and accessories that will meet all of your decorating needs. **$3.**



WILLIAMS-SONOMA

**21.** For over thirty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our catalog offers an exceptional selection of the finest kitchenware, tableware and specialty food items all suitable for gift-giving. One year (4 issues) for **$2.** US only.




ROSS-SIMONS

**22.** With our Gift & Home Catalog, you'll discover unequaled style and value when shopping for quality home accessories, and exquisite gifts and collectibles. Receive our catalog and join our mailing list. **Free.**



GOLDEN VALLEY LIGHTING

**23.** Savings to 50%. America's oldest and largest source for discount mail order lighting, lamps and ceiling fans–serving customers since 1926. Catalog, $5 (refundable).



RENOVATOR'S SUPPLY

**24.** If you're thinking about building, remodeling, or simply redecorating your home, here's the best place to start. Renovator's Supply has everything you need! Bath fixtures and accessories, kitchen items, indoor and outdoor lighting, hard-to-find period hardware, solid brass doorknobs, textured wallcoverings, and much more. Catalog, **free.**

# Spring Catalog Collection



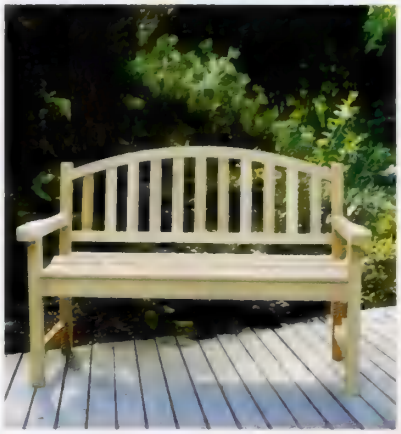

## POTTERY BARN

**25.** The definitive home furnishings resource for today's casual lifestyles. Traditional furniture updated in captivating designs. Tableware, linens and decorative accessories from around the world. Natural materials and handcrafts-manship at exceptional values. One year (4 issues) for **$2.** US only.



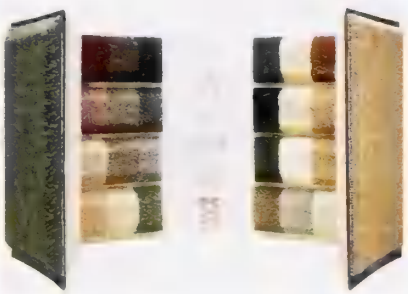
## FRAN'S WICKER AND RATTAN FURNITURE

**26.** From spectacular sets to the hard to find specialty items... all from America's oldest and largest wicker & rattan importer. Widest selection, highest quality and guaranteed lowest prices. Prompt delivery. Henry Link, Ficks Reed, etc., 30% to 50% off list. New 64-page color catalog, **$3** (credited on order).



## TIDEWATER WORKSHOP

**27.** **Tidewater Workshop's 4 ft. Monet Seat just $140 delivered!** Order this sturdy, #1 Eastern white cedar bench for next day delivery or our catalog of classically styled benches, tables, and chairs at factory direct prices! **Free.**



## S&S MILLS

**28.** 50% off premium quality carpet–plushes, velvets, berbers, track-resistant styles, commercial grades. All the signs of quality–Monsanto's Wear-Dated® Carpet, DuPont's Certified Stainmaster® Carpet and Scotchgard™ Carpet Protector by 3M. Brochure, free.



## VELUX

**29.** The complete guide to roof windows and skylights. Create light-filled spacious interiors in new home and remodeling projects with VELUX Roof Windows and Sky-lights. Full-color guide is filled with design ideas to brighten every room in your home with natural light. **Free.**




## THE ULTIMATE TANNING EQUIPMENT

**30.** Beautiful, ETS, Inc. catalog highlights the latest in computer-designed tanning equipment, including new SUNVISION™ Wolff®/Sunquest Wolff® tanning beds. This 64-page catalog also features the highest-quality tanning lotions, Wolff lamps, parts, apparel and tanning accessories. We will not be undersold or outserviced! **Free.**

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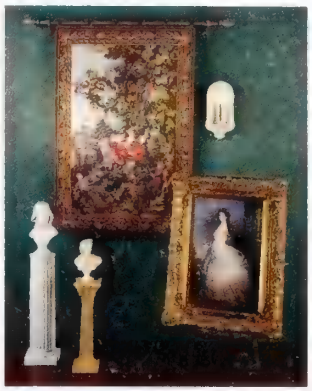

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**31.** World's most advanced, state-of-the-art bed. Solid pine and hardwood construction. Cedar lined drawers glide on ball bearings. Optional: 6 ft. long center drawers, headboard, side tables, and "dual control", adjustable mattress. Saves space! Ends clutter and eliminates underbed cleaning! Economical. Shipped UPS. 44-page catalog, **$2.**



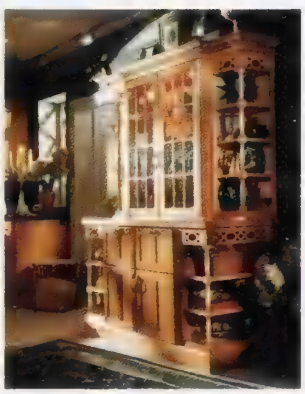

ATTITUDES

**32.** Our Spring collection includes sophisticated decor and home essentials, all designed with a contemporary flair. Find the style you desire in the things you need for your home. One year subscription, **$2.**



AROUND THE CORNER FINE ART

**33.** **Decorate your home with our affordable art treasures.** Distinctive full-color catalog is filled with over 300 hard-to-find art objects featuring antique reproduction art prints, replicas on canvas, oil paintings, Baroque frames, and elegant decorative accessories. Unsurpassed quality and exceptional value. **$3** (refundable). Outside USA, **$8.**



KRAFTMAID CABINETRY

**34.** Envision family heirlooms exhibited prominently, china displayed behind glass mullion doors, platters stored conveniently in your kitchen. It's not a fine piece of custom furniture. It's KraftMaid. Now, imagine what we can do to the rest of your home. With KraftMaid, the design possibilities are endless. Don't you wish you had a KraftMaid kitchen? Color catalogs and video, **$6.**

FLORENTINE CRAFTSMEN



**35.** Florentine Craftsmen, Inc. is the premier maker of the finest in hand-crafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our new 48-page catalogue shows over 400 beautiful creations made of lead, bronze, iron, aluminum and stone to grace any interior or exterior setting. $5 US, $6.50 Foreign.




HOLD EVERYTHING

**36.** A resource for organized living. We've shopped the world to bring you a collection of innovative products designed to simplify your life. Look for unique ideas for wardrobe protection, media storage, closet organization and a variety of shelving, baskets and containers to suit every need. One year (4 issues) for **$2.** US only.

# Spring Catalog Collection

Herend

37. This extraordinary collection of world renowned porcelain is presented to you in our 54-page color catalog, featuring hand-painted dinnerware, figurines and fancies. **$10.** Also available is the hardcover book titled "Herend, The Art of Hungarian Porcelain". Beautifully bound and printed, the book documents and illustrates Herend Porcelains' colorful history from 1826 to the present. **$28.**

THE HORCHOW *Fine Linen* COLLECTION



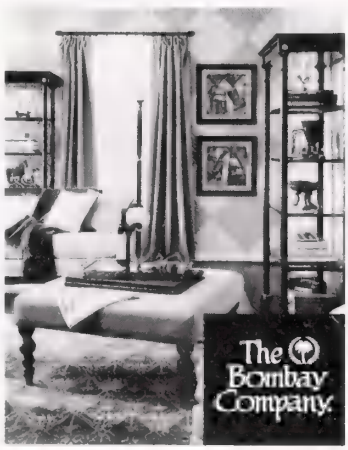
38. The Horchow Fine Linen Collection offers impeccable quality, style and value with a special touch of luxury. You'll find a wide selection of linens, decorative accessories, towels, toiletries, special furniture accents, and much more! **$5.50** subscription fee (credited toward your first purchase). Foreign subscriptions, **$10.**



**patagonia**

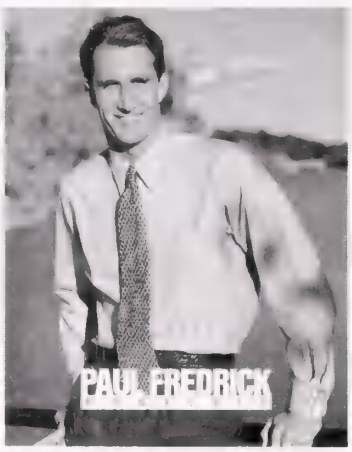
OUTDOOR CLOTHES

39. Adult and Kids' catalogs–featuring functional outdoor clothes, reports from the field and provocative articles on the environment. **Free.**




THE BOMBAY COMPANY

40. A collection of casually elegant wood and metal furniture, including Queen Anne and Sheraton classics and new Metropol, Courtyard and more. Plus, framed prints, lamps, accessories, gifts. All affordably priced and conveniently packaged to take home today. Catalog, $1.




PAUL FREDRICK MENSTYLE

41. The source for distinctive mens apparel. Paul Fredrick's dress shirts, sport shirts, pure Italian silk neckties and accessories offer quality, style and selection at affordable prices. 64-page full-color catalog. **Free.**




FABRICS FIRST

42. The easy, fun, affordable way to redecorate your home. Our free catalog features hundreds of fabrics for all your home sewing needs. Plus ready-made and custom-made bedding, pillows and window treatments. Up to 50% off! Fabric samples, expert consultation and color/pattern suggestions. **Free.**




## CRATE AND BARREL

**43.** The Crate and Barrel offers a unique collection of contemporary housewares and home furnishings including dinnerware, stemware, barware, gourmet culinary equipment, tabletop, sofas, dining tables, chairs, beds, occasional tables and lamps. Full bridal registry service is available. (We ship only in the US). $2.

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## CLAIRE MURRAY'S ART IS BEAUTY

**44.** Claire's 1996 catalog includes her new collection of hand-hooked rugs, plus her new line of woven throws. Many designs are also available as needlepoint, knitting, counted cross stich, and hooked rug kits. Full-color catalog. $5 refundable with first purchase.

# HORCHOW HOME COLLECTION



**45.** Fine furnishings and values for the home. Shop the pages of the Horchow Home Collection and discover a world of distinctive, quality furniture, rugs, tableware designs, art objects and decorative ideas–all the things that make a house a home. One year of catalogues, $5.50 (credited toward your first purchase). Foreign, $10.



# BERGDORF GOODMAN

**46.** Enjoy the inviting world of Bergdorf Goodman in the privacy of your own home. The most exclusive designer collections from Europe and America for women. Handsome clothing and accoutrements for men. A glorious world of distinctive items for the home, including silver and china, luxurious linens and exquisite gifts. An entire year of Bergdorf Goodman, $12.




## CASUAL COLLECTION

**47.** For your casual lifestyle at home and away! Stylish, casual clothing and accessories including T-shirts, outfits, videos, home accents, self-care items, gourmet food and an extensive collection of luggage and bags. Catalog, $2.

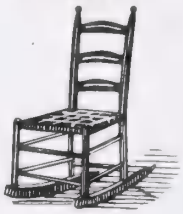
# Spring Catalog Collection

Smith & Hawken



48. Smith & Hawken offers everything from heirloom tools to heirloom tomato seeds, organic soil amendments, plants, bulbs, terracotta containers, fine outdoor furniture, workwear, housewares, books and botanicals. **Free.**

Shaker Workshops®



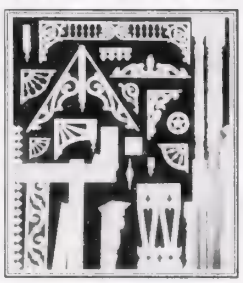
49. An exciting collection of Shaker rockers, dining chairs, tables, beds and other furniture. Available in kits or custom finished. All exemplify the simplicity and versatile beauty of Shaker design. Shaker baskets, oval boxes, pegboards, and pegs. Large selection of replacement chair tape. New catalog, **$1.**



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Architectural Details in VINTAGE WOOD WORKS



51. Architectural Details in a variety of woods for interior and exterior include porch and newel posts, balusters, mouldings, gables, brackets, corbels, folding screens, screen doors, stair parts, and gazebo. Also, custom-length spandrels, shelves, and window cornices. Catalog combines philosophy, history, and how-to ideas. Vintage Wood Works. **$2.**




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52. Tremendous selection of brand name and designer home fashions at substantial savings... Fieldcrest, Laura Ashley, Charisma, and more. Buy now, pay later. No interest or service charges. Get $10 off your first order of $50 or more. **Free.**



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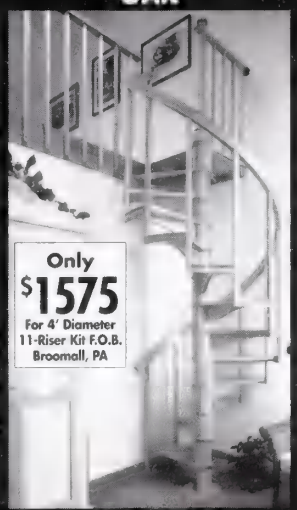
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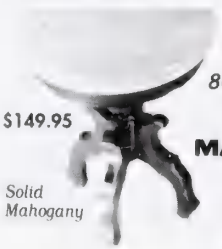
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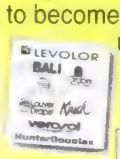
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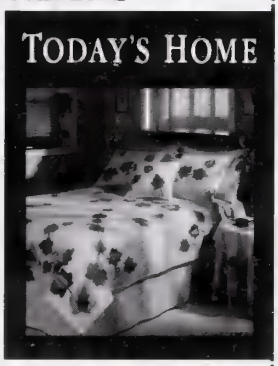
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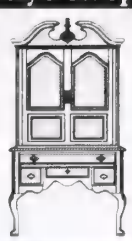
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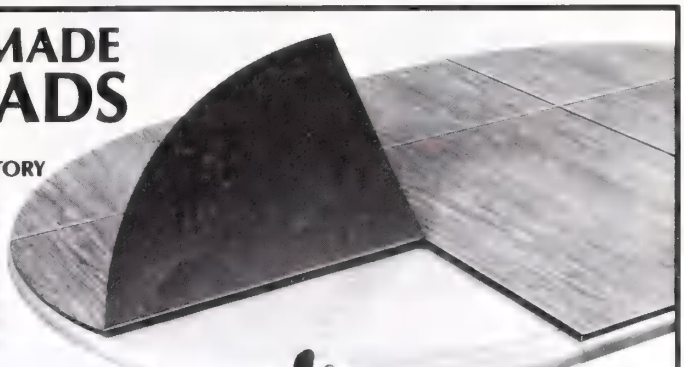
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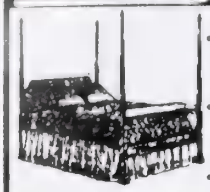
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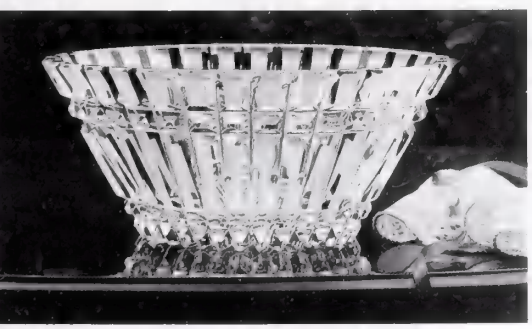
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# THE OLDER MAN IN MY LIFE

By Dee Hardie

**If my friend Harvey** were still my neighbor, he would be 110 years old. He has been gone for twenty years, but in a sense he is still with me. He designed our first perennial bed, now much larger but retaining his artistic touch, and he taught me how to live in the country. Most important, he helped me to grow up. When Harvey was in his early eighties, I was in my late thirties. He was the older man in my life. Everyone should be so lucky. "Never be under the weather," he once told me, "there are so many other places to go."

Harvey Smith Ladew came to Maryland to foxhunt in 1929. Although he was leading a fashionable life in New York and Long Island, he soon bought a modest 1830s clapboard farmhouse thirteen miles from Thornhill. With the help of a friend, Baltimore-born Billy Baldwin, one of America's foremost interior designers, Harvey turned his new property into a cozy yet elegant country house filled with treasures. He then started creating garden rooms: the Berry Border, the White Garden, the Blue, the Pink, the Yellow...twenty-two beautiful acres in all. With typical wit, Harvey placed a statue of Adam and Eve in the very center of his apple orchard.

At Harvey's Pleasant Valley Farm today, you can still see this legacy, including his topiaries—hounds in pursuit of a fox, swans, an arm signalling Churchill's V for Victory, a heart and arrow, a lyrebird, a unicorn, even a top hat. Harvey designed these green sculptures from yew bushes, and as long as he was able, he trimmed them himself. His house and gardens are open to the public from April through October, run by a nonprofit foundation, the Ladew Topiary Gardens, in Monkton, Maryland.

Looking like a mischievous Somerset Maugham with a dash of Douglas Fairbanks, Harvey was the very best of companions. We would go to nurseries together to buy hydrangeas; he'd come to dinner at Thornhill, always with a basket of flowers; I'd go to Pleasant Valley Farm for lunch with great expectations, which were always fulfilled. He loved an audience; I loved his stories. I believed everything he told me.

*Housekeeping took a backseat when Harvey and I had plans. Instead of worrying about car pools, I preferred hearing how Harvey crossed the desert with Lawrence of Arabia*

Housekeeping at Thornhill took a backseat when Harvey and I had plans. For me it was far more fascinating to listen to how Harvey ate snails, "in bed, mind you, with Colette in Paris," than to plan what my own family would have for dinner that night. Instead of reorganizing our children's car pools, I preferred hearing how Harvey crossed the desert with Lawrence of Arabia and slept every night in his dinner jacket because of the cold. He also told me that when the family made their annual European tour, he liked to sit on the thrones in castles after the other tourists had left. "By the time I was fifteen, I had sat on more thrones than all of Queen Victoria's vast clan put together."

A few months ago there was a dinner and auction at Harvey's farm to raise money for refurbishing the gardener's cottage. In the horse stalls were more than 200 items for the silent auction. I could have bid on paintings, a "European facial," Limoges plates, even a load of cured cow manure. But instead I watched my donation being sold.

In the live auction, lot number 20 was Harvey's silver hip flask, engraved with his New York address and family crest. It had been a gift to me that I cherished. When it was first mine I did fill it with gin, because Harvey told me, "Tulips love gin. When they start drooping in the vase, give them a little nip and they'll soon be standing at full attention." I took his advice and the tulips did indeed wake up.

When we received our invitation to the auction, I decided I could finally part with this gift if it would help the farm. It was purchased by a couple who live in New York and Maryland, just as Harvey used to do. They paid $1,400. I was astonished but very pleased. Harvey would have been pleased too, but not astonished. He always thought big. ■

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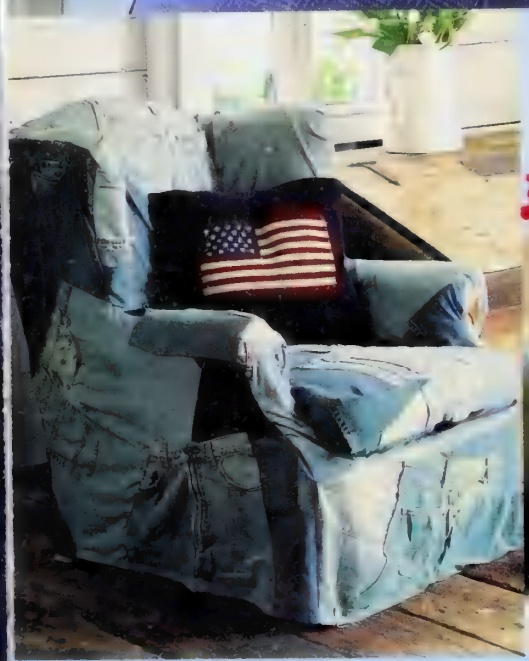
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Photograph by Michael Mundy

**85 THE WORD FOR DECORATING TODAY**
The editor's page

**86 DEARLY BELOVED** A summer house in Dark Harbor, Maine, is filled with objects that tenderly preserve a family's history. By Carol Prisant

**96 NOT SO STILL LIFE** Globe-trotting photographer Oberto Gili and design director Wendy Goodman blend two strong tastes into a singular little universe
By Christine Pittel







**104 WHERE THE LORD PUT THEM**
The National Wildflower Research Center in Austin, Texas, celebrates its first birthday in new quarters. By Claire Whitcomb

**112 LETTING WELL ENOUGH ALONE**
A glamorous Paris decorator keeps his 18th-century farmhouse near Avignon almost as rustic as he found it. By Christopher Petkanas




**120 A LIVELY CHAIR QUINTET** One Brunschwig chair five ways, to be offered in a write-in auction for a good cause. By Elizabeth Mayhew

**122 GENTLEMAN'S CLUB** Sober, sumptuous, and subtle describes designer William Sofield's Manhattan apartment. By Christine Pittel




**126 COUNTRY NEIGHBOR** A sophisticated new house in the Berkshires was designed to harmonize with nearby farm complexes that are centuries old. By Susan Zevon

**134 COOKING WITH THE MASTER**
Giuliano Bugialli expands his Florentine cooking school to a 10th-century farmhouse in the Chianti countryside
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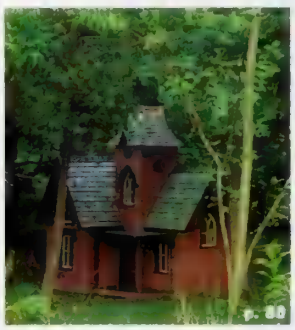

p. 30

**23** THOUGHTS OF HOME
Solid Gold. By Starr Collins Osborne

**30** STYLE BEAT Report from the furniture market in High Point, North Carolina. By Sarah Shaw

**38** DESIGN STAR Libby Cameron steps out on her own. By Christine Pittel

**40** NEWS Makeover for the Los Angeles mayor's residence. Perennial of the year. A garden tour in Normandy. Paris artisans occupy a viaduct. Growing vegetables for charity. Collecting chintzware. Our listing of exhibitions, sales, and auctions


p. 80

**44** CRAFTSMAN'S HAND The Studio Glass movement comes of age. By Linda Dyett

**53** IN THE GARDEN
High-impact, low-upkeep planting schemes for beds and borders. By Melanie Fleischmann


p. 32

**58** TRAVEL The best way to see Holland may be on a barge. By Cecile Shapiro

**66** STORE FRONT Bountiful, an aptly named antiques shop in L.A. By Denise Abbott

**68** PROFILE Philip Johnson at ninety
By Christine Pittel

**72** DECORATIVE ARTS The celebrity auction of all time offers the personal property of Jacqueline Kennedy Onassis. By Martin Filler

**76** DESIGN WATCH Earth Art resurfaces. By Martin Filler

**80** BUILDING Architecturally correct playhouses to order
By Lisa DePaulo

**82** GALLERY TALK A new garden and a new gallery at the Rodin Museum. By Christopher Petkanas

**141** QUICK COOK Wholesome meals by mail
By Elizabeth Mayhew


p. 66


p. 68

**147** READER INFORMATION

**148** ASK THE EXPERTS Antiques prices and provenances

**155** BEAUTIFUL FINDS

**[illegible]** FRO[illegible] HORNHILL FARM
[illegible] Stat[illegible] Tom. By Dee Hardie


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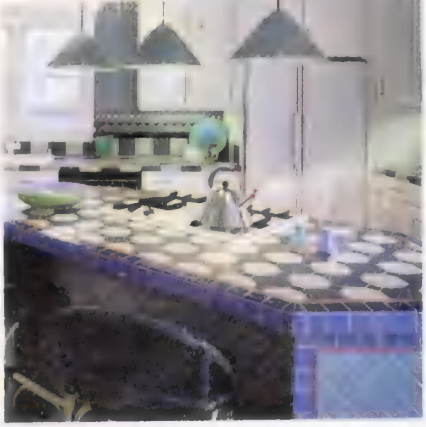
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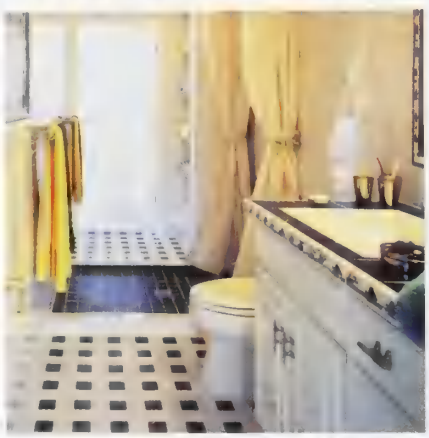
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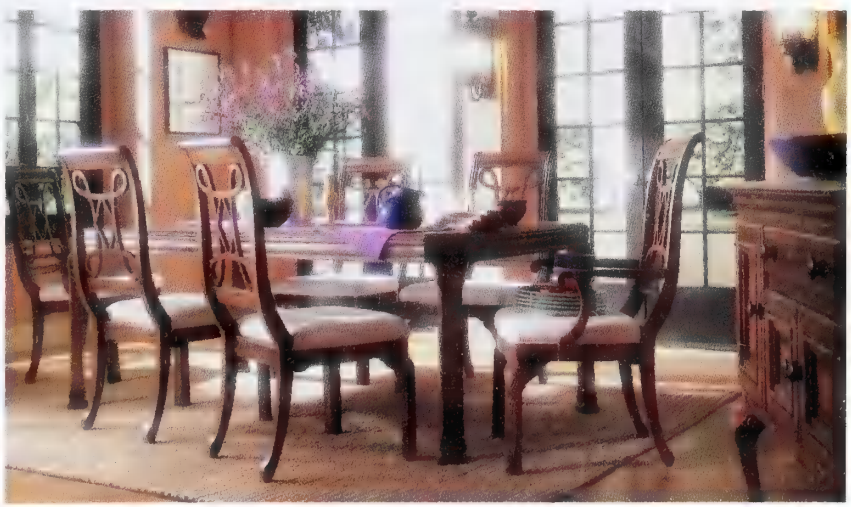
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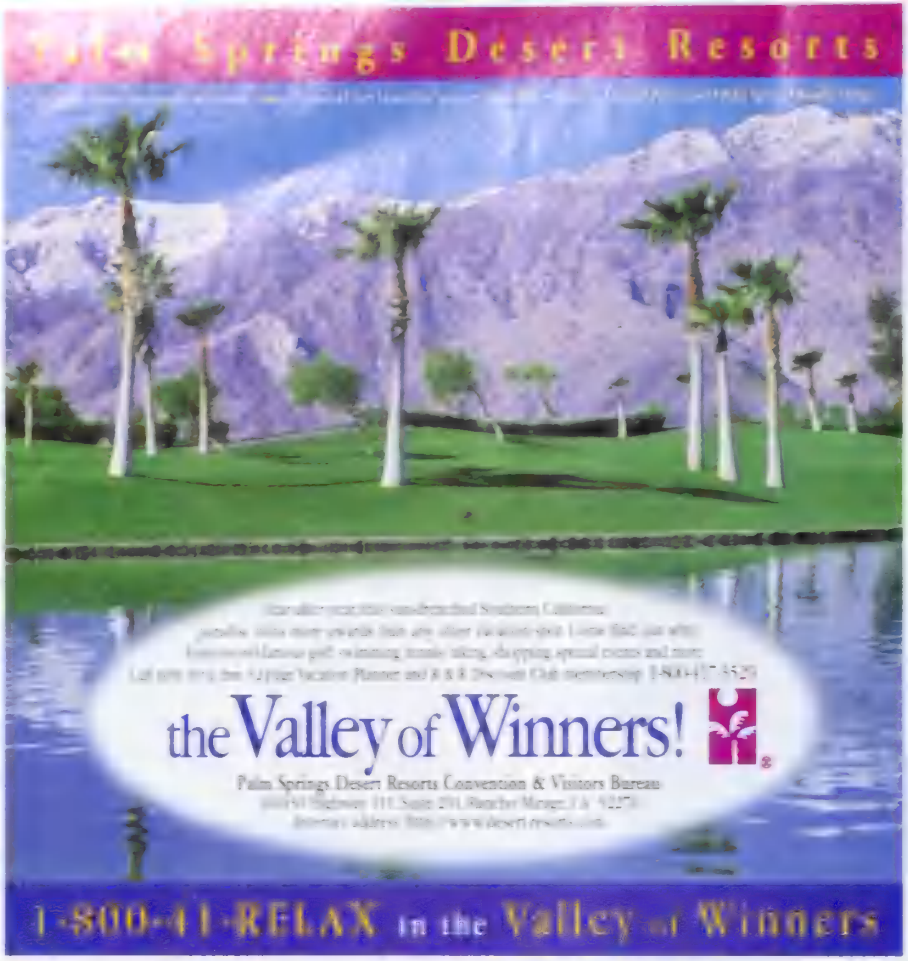


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# SOLID GOLD

By Starr Collins Osborne

**am staying at the house I grew up in** so I can hear my father cture about his childhood at the annual Mark Twain Memoal Luncheon. It's the last night I will ever spend here.

Daddy grew up in downtown Hartford on a big city block hat was home to some 85 of my relatives around the turn of he century. They occupied twelve Victorian houses whose ackyards—and children—ran together. In 1938, when my ther was a junior at Yale, the family sold out and moved to he suburbs. The houses were demolished to make way for a ospital; the main driveway gates were moved to the entrance f the West Hartford reservoir. Gone forever are the days when ousins would go to Europe and bring back Italian coffered eilings to install in their houses, when my great-grandfather, resident of a trust company and chairman of the city parks epartment, could have the clanging trolleys rerouted during is daily afternoon nap; but the block has become part of our milial DNA.

Of the nearby writers' colony only the houses of Mark wain and Harriet Beecher Stowe remain. The Collins family ame is found only on a few street signs and some stained-lass windows at the nearby Asylum Hill Congregational hurch, of which my great-great-grandfather was a founder. Ve still have more windows dedicated to our dead than any ther family at the institution Mark Twain called "The hurch of the Holy Speculators."

At the lecture, my father describes the architectural and uman history of the family block, recounting how Twain, am Clemens to his neighbors, came to call on my triple-great aunts. The author and former riverboat pilot was a bit too casually dressed for those Yankee spinsters, and the visit was not a complete success. Later that afternoon, a box arrived from Clemens, in it a bow tie. The note attached read, "This is the tie that should have called with Mr. Clemens." Booker T. Washington also visited the block, staying with my great-grandparents when he lectured in Hartford. According to family lore, the Irish maids refused to wait on Washington because he was a Negro. My great-grandmother, in what was probably a political statement as well as simple courtesy, cooked and served all of the great educator's meals.

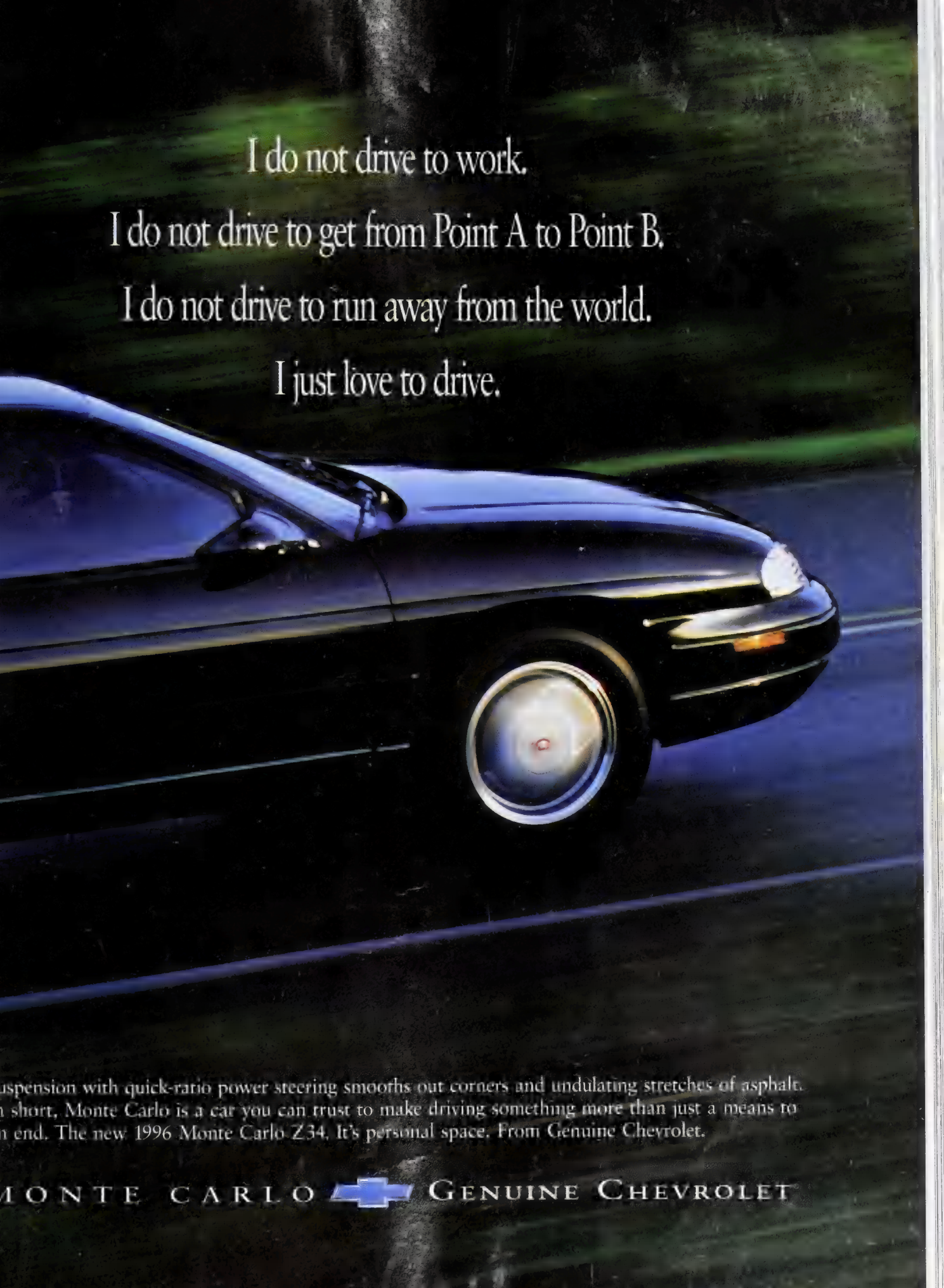
The Twain Memorial Luncheon is oversubscribed, by strangers who want to hear about my father's early days and by cousins who actually remember them. And here I am, age 31, having driven five hours to hear my father speak of his childhood just when I feel that the sale of his house is irrevocably drawing the curtain on mine; I am surprised about how childishly petulant I feel. Already our rooms are being stripped and packed. By next month my parents will be living in a condo.

* * *

My childhood was spent in West Hartford on Sunset Farm, one of the first planned communities in the United States. The land, a large horse farm when the area was still country, had been bought by a friend of my grandfather's in the early thirties. My grandfather was one of the first to settle on this parcel, with its widely separated Tudor and Colonial Revival houses behind their fences on a system of winding private roads and riding trails. The beautiful landscape, much of it >




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*I taught him how to play dolls. He taught me to dance and how to shave, lathering up my cheeks and sluicing it off with his fingers*

wild, is dotted by ponds and streams, every inch of which I still know by heart. Even today I can find where the lady's slippers bloom.

The Mark Twain lecture had gone well because my father is a wonderful raconteur. I remember that when we were little he used to give us back rubs before bed and tell us "Apple Tree Stories," a serial drama he created about Foxy and Coonie and the other animals who lived in the crab apple tree in our front yard. One May night we looked out into the branches and there, in a cloud of blossoms, nine pairs of eyes shone back at us, reflecting the lights of the house like a string of tiny Christmas bulbs. Mrs. Coonie had had babies, and because my father had not included them in our stories, she came to show them to us herself.

Our brick house, built around 1940 in the William and Mary style, generously wrapped itself around our lives. In this place I was always a girl. It was safe home, where I could slam doors, read in the afternoon sun, disappear for hours to work in the darkroom. My father lived here 45 years, my mother 32; my grandparents once lived three houses away, but by the time I was born my grandmother occupied the bedroom next to mine. We wandered in and out of each other's worlds down corridors covered in Williamsburg reproduction wallpaper.

Now the extra andirons and crystal and my old bedroom furniture have been tagged for sale, and the refrigerator, covered with bumper stickers—"Luray Caverns," "Palm Beach Polo," "Old Friends Are Worth Keeping"—is destined for the basement of the condo.

The house is stained with our tears, but I like to think our laughter will still echo in the halls. My parents were married in the tiny front garden in June 1962. It was the second time for each of them. My mother's son Faulkie, my father's son Woody, my mother's poodles, and various family members in Jackie Kennedy–style suits and white gloves were in attendance. This I learned from looking at the large leather-bound picture albums in the study, which I memorized during the cocktail hours of my childhood, the one time of day when all the children and grown-ups gathered together. I was born the June after the wedding, my sister Natalie in October the year after that.

One spring night when I was three I must have been drifting off to sleep, smelling as always the dampness of the brook outside my windows. Faulkie and my father, whom Faulkie had asked permission to call Dad, were in the driveway trying to fix the radio in my father's Jaguar. They had no luck—the Jag was always broken in one way or another—and Faulkie drove off on his motorcycle to meet his pals at Friendly's, the neighborhood hangout. He had an appointment to sell the bike, but he never got there. Someone going fifty miles an hour drove right through him while Faulkie was at a full stop. My father was still tinkering with the cars when he heard the ambulance a mile away on Farmington Avenue.

Hundreds attended Faulkie's memorial service, most of them kids, but I wasn't there. No one explained his death to me, why Faulkie didn't come back. I guess they thought they were protecting me.

I was hurt that Faulkie had left me. They tell me I wouldn't sleep and wandered the halls calling for him at night. The remedy was a summer of phenobarbital, which made my understanding of the loss even hazier. My two teenage half-brothers had doted on me, exhausting their sibling rivalry impulses on each other. Woody was home only on vacations, pushing through his last years at Hotchkiss and first years at Yale. But Faulkie, for whom boarding school was but a painful memory, lived at home. Although he was only nineteen, he was engaged. I don't remember his fiancée; I didn't think about his world beyond me. When he wasn't working at the gas station or studying for his high school equivalency exams, Faulkie played with me. I taught him how to play dolls. He in turn would strap me into his Corvette and drive at high speed around Sunset Farm's curving roads, telling me about handling and traction as if it were a bedtime story. I followed him around everywhere. He taught me to dance to the Beatles and how to shave, lathering up my cheeks every morning and sluicing it off with his finger. Perhaps I remember more than a three-year-old usually does because I lost him.

Now, whenever anything happened, I silently wondered what it would have been like if Faulkie had been there. We children spent endless winter evenings eating at the kitchen table while Mom prepared the grown-ups' dinner, NBC news always in the background, until my father's headlights swept the driveway and the electric garage doors swallowed him back into the house.

Life went on without Faulkie. The youngest two in the household, my sister and I were simultaneously adored and forgotten, a tightrope we walked easily. Our place at a grown-ups' dinner was under the table, studying adult knees, trying to make the dogs lie on the buzzer under the Oriental rug that was designed to summon a maid. We were routinely put to bed with the same relaxed affection shown the dogs when they were put out to do their business.

At holidays and every Sunday for church we had to dress in velvet and patent leather. But we were also free to explore the brook leading to the upper pond, to wash cars, to bake marble cake in our turquoise Easy-Bake oven with its exceedingly powerful lightbulb heat source and offer >




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*My grandmother used to sing us terrifying lullabies about a black fox that she had learned in her Edwardian English childhood*

morsels of it at cocktail time to our parents and grandmother.

On Christmas Eve, Santa (a chubby friend of Faulkie's in costume) would visit, leaving packages with Dawn dolls in them, smaller versions of Barbie. He once dropped a sleigh bell on the brick front walk, excellent evidence to bring to school as proof of the mythic visit. Every Christmas breakfast, after stockings and before the tree, the rare Pileated Woodpecker would arrive. At the first BB-gunlike sound in our cedar tree, my dad would grab the binoculars, scanning the woods for the big bird. We would all watch until it flew away, knowing we would not see that flaming head blaze through the morning until next year when he would come again to celebrate Baby Jesus's birth.

In our house we never had rules but we could sense them. We were taught responsibility, respect for others, and common sense. One summer night I awoke to yelling in the backyard. From the window I could see my father and Woody running across the backyard in their shorts waving brooms. A fox had gotten into the duck house. Someone had forgotten to lock the door after feeding time—me. I was so ashamed I couldn't even speak. I knew I had failed and caused the deaths of two of my ducks, but nobody scolded me.

Most of my friends lived in conventional households, and I reveled in how different my family was. The major figure keeping things lively was my mother. One of her typical games was testing how soon she could hit the switch on the car visor that closed our garage doors—loads of fun until the ski rack was ripped off the car roof. Probably the most expensive amusement she schemed up for us was painting her bedroom and sitting room. "Go wild," she said to Natalie and me, "the painters come Monday." We made bold yellow and black smiley faces and daisies and horses. The workmen painted the rooms an icy celadon and our images showed through. In the end it took three extra coats to cover our schoolgirl pentimenti.

My mother's greatest ally was our middle-aged housekeeper-nanny, Gwen. She had worked as a young woman at the foundling hospital my grandmother established. Gwen could answer every *Jeopardy* question, all the while preparing the children's dinner. I can still feel her laugh vibrate as I lay against her bosom listening to her read a cowboy book.

My grandmother used to sing us to sleep with terrifying lullabies about a black fox that she had learned in her Edwardian English childhood. I knew this fox lived underneath my bed and would grab my ankles given the chance, which caused me to use a triangular reading pillow as a springboard to my mattress every night. Later Gram's round-the-clock nurses came into our young lives. When round-the-clock nurses are present, children [illegible] cultural school p[illegible]grams. Viola, a Jamaican nurse, taught us how to cook with coconuts, siphoning the juice and broiling the meat. She believed in hell and told us about it in delicious detail.

Louise would play with us like an older child during my grandmother's naps. Looking back I realize she was probably younger than I am now. She taught us to use stilts on the asphalt driveway, sometimes refusing to share them until my mother intervened. One winter Bunny, the night nurse, was the main topic of conversation among the females of the house. Everyone wondered when she would tell us she was pregnant. This would be the eighth child born to Bunny and her husband. "True to her name," I heard Gwen say. Natalie and I would try to wake up before Bunny left in the morning so we could scrutinize her stomach. One night when I couldn't sleep I went to the nurses' room, lay down, and talked to Bunny till morning, and finally she told me. I could hardly wait for her to leave so I could spill the beans. I was the honored one. The next day she told my father, but she had told me first.

We didn't have Mark Twain, but we had our own colorful characters, and I learned to love them all for who they were. I learned how to play one against the other and which one to ask to get what I wanted. I learned about community, about social survival. I learned that no two people see things the same way.

* * *

What makes me saddest about the sale of our house is leaving the scene of my few memories of Faulkie. When my mom next walks down the path in our woods to plant bulbs around his memorial stone, she will have driven from a home my brother never knew. I have taken my last swim in the spring-fed pond near his stone, and I didn't know at the time to mark the occasion.

But it is comforting to hear my father lecture about his history. His vanished childhood is still very much with him, as mine is with me. Although we no longer have the material details of this house or his previous house to prompt us, I realize we know our stories by heart. My life was like liquid gold, cast in the mold of our house in Sunset Farm. ■

*Starr Collins Osborne lives with her husband in Auburn, New York, and runs Collins Communications, a marketing and public relations firm.*

*House Beautiful is pleased to announce the publication of* Thoughts of Home: Reflections on Families, Houses, and Homelands from the Pages of House Beautiful, *a collection of essays from this column. (Hearst Books, $25)*

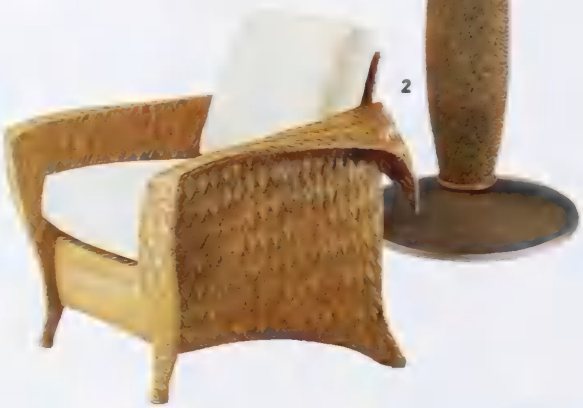

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*Our report from the furniture market in High Point, North Carolina, begins here, with pieces of wonderful surface texture*

EDITOR: SARAH SHAW



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6





7

1. *Water hyacinth fiber chair from Bernhardt has a hoodlike back that envelopes the cushion, $2,085. Call 800-345-9875.*
2. *Dakota Jackson's winged wicker armchair $1,575; lamp table with seagrass-wrapped top and base, $845. From Lane/Venture: 704-328-2352.*
3. *A water hyacinth sofa recalls a Lutyens bench, $4,052. From Century: 800-852-5552.*
4. *Use the versatile Malacca table as a nightstand or beside a sofa, $729. From Milling Road: 910-885-1800.*
5. *Bistro chairs come from the French countryside, $675 each. From Hickory Chair: 704-328-1801.*
6. *Swaim's console, with its travertine top and an antiqued crackled base, looks like it was found in a castle, $3,499. Call 910-885-6131.*
7. *Arched mirror bordered in ceramic mosaic is from the Marrakesh Collection by Lane, $1,287. Call 804-369-5641.*

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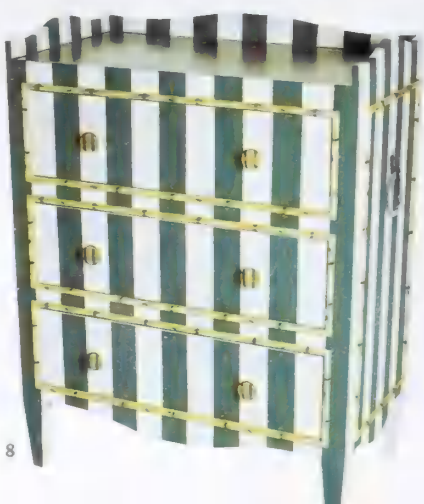




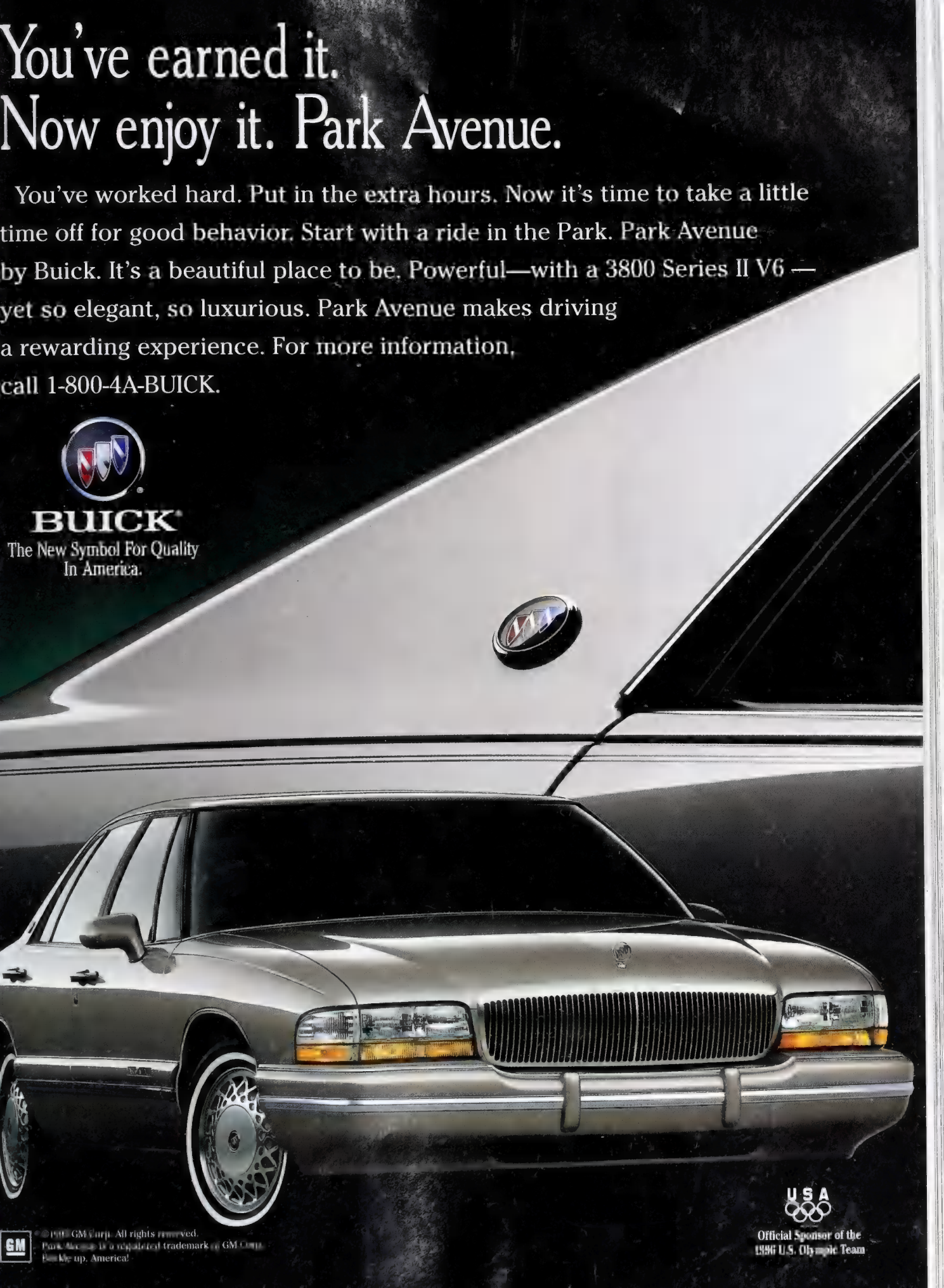








1. *Raymond Waite's natural pine side chair for Lane has a hairpin back, turned front legs, $390. Call 704-328-9131.*
2. *Parlor chair with low seat, $1,431. From Century Furniture: 800-852-5552.*
3. *The scalloped top of the mahogany Hi-Lo table is raised or lowered on collapsible legs, $1,230. From Century: 800-852-5552.*
4. *Tuck it all away in an eleven-drawer maple chest, 42 inches high, $1,988. From Tradition France: 800-524-5200.*
5. *Serpentine chest from the Palmer Home Collection by Lexington Furniture, $1,547. Call 800-539-4636.*
6. *Mitchell Gold's overscaled chair in soft bomber-jacket leather, $1,995. Call 800-789-5401.*
7. *Delicate antique-white beech-framed sofa in a large-scale print, $3,367. From Harden: 315-245-1000.*
8. *Zippy striped chest trimmed in faux bamboo, $1,475. From Briger Design: 212-517-4489.*



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*From a ranch-style chest to a soft leather chair, these pieces exemplify the diversity of design at High Point*



1. *Sink into Lee Industries' club chair in buttery leather. Choose from five earth-tone colors, $2,254. Call 704-464-8318.*
2. *At home on your range: Ralph Lauren's embossed leather and oak Rodeo chest is accented with brass hardware and casters, $5,985. Call 212-642-8700.*
3. *Nail-head trim punctuates a white denim club chair from Thomasville Furniture, $1,000. Call 800-225-0265.*

*Our favorites from Henredon's eclectic Registry Collection:*

4. *An elegant Louis Philippe–style cherry cabinet with glass shelves, $4,671.*
5. *The Artist chair fits neatly in a corner or pulls up to a desk, $1,038.*
6. *A round oak top meets a triangle base in the Cricket dining table, 68 inches in diameter, $891.*
7. *White quilted fabric is chic on the Sleigh settee, $2,088. Call 800-443-6468.*




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# Elizabeth Arden

Lord & Taylor Famous Barr L.S. Ayres Filene's Foley's Hecht's
Kaufmann's Meier & Frank Robinsons May

*Strong lines, bold shapes, and clear colors give a number of designs at High Point a distinctly modern look*

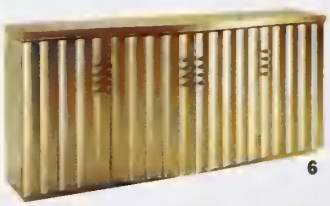

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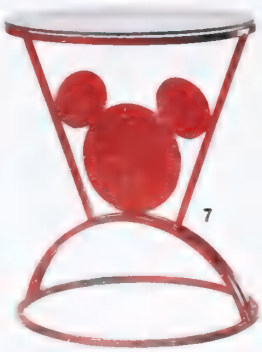

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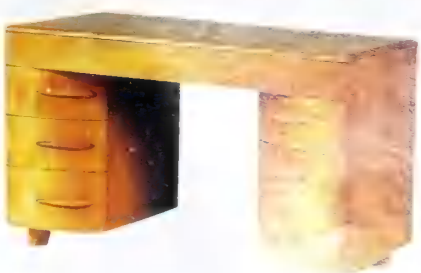

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1. *Futuristic Chippendale? The Metropolis dining table has metal and Lucite claw-and-ball feet, $2,750. From Wasser Klar: 619-778-2668.*
2. *Swaim's sumptuous club chair, $4,650. Call 910-885-6131.*
3. *This server walks a fine line between classic and moderne, $4,903. From Baker Furniture: 616-361-7321.*
4. *Brown Jordan's armchair weathers to a silvery gray, $619. Call 818-443-8971.*
5. *Round out a room with Vicente Wolf's sectional, $9,950. From Henredon: 800-443-6468.*
6. *Classical fluting looks contemporary on a crescent-shaped credenza from Hickory White, $4,049. Call 910-885-1200.*
7. *Mickey Mouse table in steel and glass, $260. From Lane: 804-369-5641.*
8. *Heywood-Wakefield reissues its 1940s desk, $2,495. Call 305-576-4240.*
9. *The Zenith chair is sporty in two-tone leather, $1,958. From Thayer Coggin: 910-841-6000.*

As I See It, #28 in a series
Matthew Rolston
*"Here's Looking At You"*
*Sepia tone B/W Photography*



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# BLITHE SPIRIT

*After thirteen years working with Sister Parish, Libby Cameron is on her own. Using bright colors, vivid patterns, and practical solutions, she gives a lift to rooms*

By Christine Pittel






*Libby Cameron (top) at work in her cornflower blue library. Cross-patterning: a decoupage cabinet (above) looks just right against flower-strewn wallpaper. A few of her favorite things (right): sunflower mirror, Victorian child's chair (a gift from Sister Parish), leopard-spotted table.*

**When Libby Cameron** was jumped by a 160-pound baby gorilla while working as a zookeeper in the Channel Islands, she sat very, very still until the raging animal could be subdued with a tranquilizer dart. Deciding on a career switch, she was equally poised and self-possessed three years later over tea with Sister Parish, the doyenne of Manhattan's decorating jungle, who ended up offering her a job. Cameron attended Parsons School of Design at night and worked at Parish-Hadley during the day, where she got the kind of education tuition can't buy. "Mrs. Parish really tucked me under her wing," she says. "I think she saw my determination to do anything to make a room right."

Cameron stayed at Parish-Hadley thirteen years, then resigned last October, a year after Mrs. Parish's death. It was time to go off on her own. Now her computer, fax, Xerox machine, samples, and staff have commandeered her Richmond, New York, living room until she reconfigures the sunporch into an office.

Her 1940 Colonial is a stockpile of Sister Parish trademarks—hooked rugs, quilts, decoupage, and painted floors—put together in bursts of pattern-on-pattern that highlight Cameron's own whimsical flair. She inherited her mentor's gift of combining serious family heirlooms and flea market fancies with an offhand touch. "Sometimes if a room is too thought-out it loses its character," Cameron says. "When everything matches, it goes flat. Don't be afraid to mix in things that matter to you." She's sitting on a fern green couch in her cozy library, which used to be "brown and dreary" until she horrified her mother by painting the pine paneling cornflower blue. "I like to use color because I think it makes houses happier."

Cameron gives her clients what they want, which is comfort and a sense of luxury in their homes. What makes her special is that she never forgets how people really live. Her rooms are not about perfection, and that's what makes them so charming. "Don't feel you have to hide all the magazines and papers," Cameron says. She salts her houses with appealing baskets and boxes to hold the more daunting clutter.

In her opinion, small children do not necessarily mean you should forgo decorating for ten years. None of her rooms is roped off from 8-year-old Flora, 6-year-old Charlotte, 10-month-old Clara, or two bounding Labrador retrievers. "My own living room was forbidden to me as a child," she says, idly scraping at a bit of dried-up peanut butter deposited on the sofa. "Just think what kind of message that gives. Of course, you have to be practical. Scotchgard the upholstery, and teach them not to jump on the furniture or connect the wallpaper dots. Clara climbs up into that armchair and looks so pleased that she can sit like everybody else."

## MODUS OPERANDI

• The first rule in developing a room is to figure out where you'll be *(Continued on page 78)*

# Sanderson

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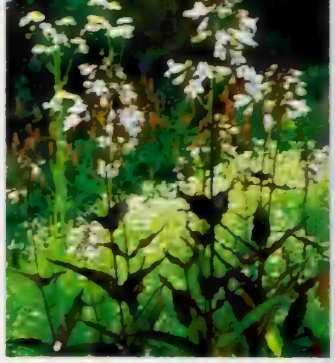
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## MAYORAL MAKEOVER

**Los Angeles's mayor's residence** sparkles after a two-year restoration involving the volunteer efforts of hundreds of civic-minded Angelenos. Nineteen of the city's top designers rallied to the cause, adopting rooms in the 75-year-old Getty House in Windsor Square (Karen Carsello's library with its original carved molding, left) and brightening them with donated furniture, fabrics, and floor coverings. Mayor Richard Riordan, who continues to reside in his Brentwood mansion, uses Getty House for entertaining and hosting dignitaries, but the residence will be open to the public in late spring. Call 213-243-9453 for tour information. *Jane Margolies*



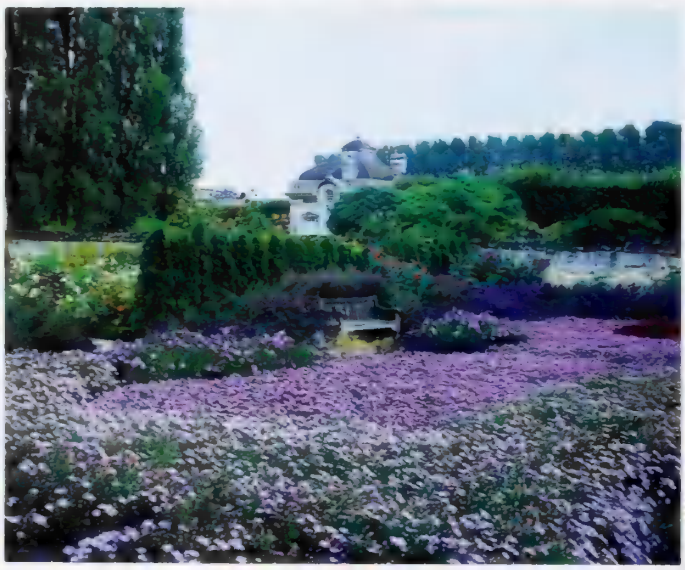
## PRIZE PERENNIAL

**This spring** get ready to see a lot of Penstemon 'Husker Red' at garden centers, because it has been named perennial of the year by the Perennial Plant Association. Chosen because it is easy to grow and blooms for three to four weeks, this cultivar (cultivated variety) comes from the species *Penstemon digitalis*, a native plant called beardtongue that grows from South Dakota to Maine.

Dr. Dale Lindgren at the University of Nebraska introduced 'Husker Red' to cultivation in 1983. He was struck by the plant's beauty: The top two-thirds of a 30-inch spike is covered with pink-tinged buds that open into white flowers. Leaves and stems are deep bronze red, and combined with the glowing flowers, the effect is absolutely exquisite. *Ken Druse*

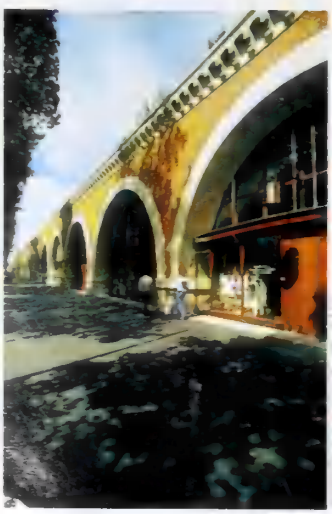
## GARDENS OF NORMANDY

**Some of the best gardens in France** are just a couple of hours north of Paris in Normandy. "The province has a long tradition of great gardens, many within a few miles of each other," says American garden designer Madison Cox, citing a few of the most famous: Parc des Moutiers, created in 1898 by Edwin Lutyens and Gertrude Jekyll; Haras de Varaville, which Russell Page considered his best modern garden; the Manoir de la Bruyère, also by Page; and, of course, Monet's Giverny. These will be the highlights of the tour Cox plans for June when he will lead a group of Americans through seventeen gardens in seven days to benefit the National Museum of French-American Friendship and Cooperation at Blérancourt, a 17th-century château northwest of Paris. The tour will begin with a visit to Blérancourt, established as a museum in 1931, where the gardens epitomize the transatlantic spirit. They were designed by Cox and another American, Mark Rudkin (late summer–fall garden by Mark Rudkin, right). For more information about the Normandy tour, June 24 to 30, call 212-391-0818. *Elizabeth H. Hunter*



## ARTIST QUARTERS

**Paris's Viaduc des Arts,** on an eight-block stretch of Avenue Daumesnil in the 12th arrondissement behind place de la Bastille, is a sow's ear/silk purse kind of story: the transformation of some thirty gray and gritty brick-and-limestone vaults into luxurious, light-flooded spaces where artisans ply and sell their crafts. Below the viaduct, built in the reign of Napoleon III as support for a railway, craftsmen hand-paint Limoges porcelain (Le Tallec), chisel fireplaces (Société Ripamonti), gild picture frames (Ardistyle and Atelier Lebeau), repair [illegible] household linen (Marie Lavande), and more. [illegible] *Christopher Petkanas*



## GIVEAWAY

**Grow an extra row or two** of vegetables and give the surplus away—to a soup kitchen or homeless shelter. That's the idea behind "Plant a Row for the Hungry," a project initiated by the Garden Writers Association of America, which last year produced tons of food for the needy. Thompson & Morgan will contribute a free packet of seed to participants. Contact them (800-274-7333) for seed and donation centers. *Cecile Shapiro*

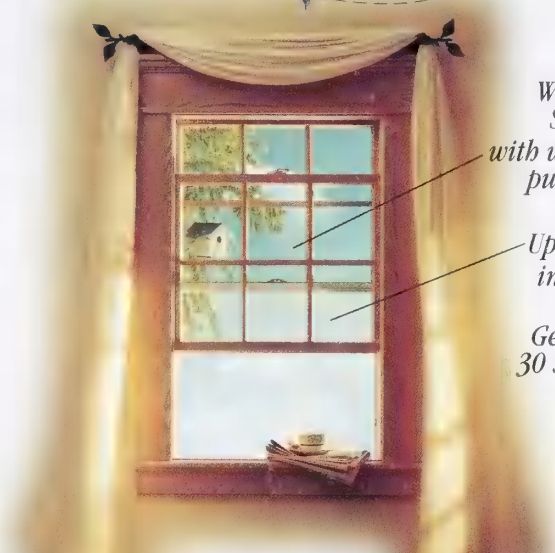
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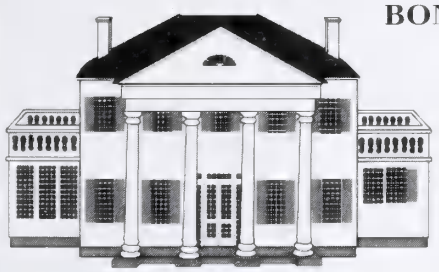

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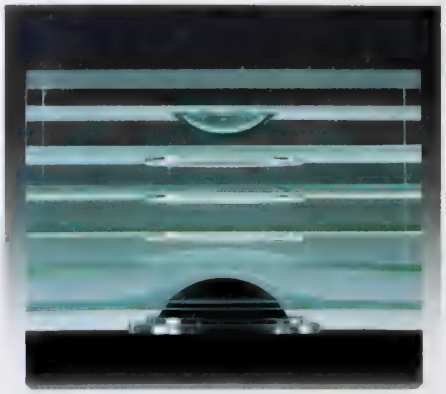
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# MULTIFACETED GLASS

## *A Metropolitan Museum exhibition signals the coming of age of the Studio Glass movement*

By Linda Dyett

**Eyes solemn and alert,** ears and nostrils flaring, jawbone long and graceful, the delicate head of an elk perches atop a slender urn whose brown/gold surface seems blistered with age. "Canopic Jar," made in 1995 by the Washington-based artist William Morris, has a mesmerizing effect. Not only does its stately form evoke the ceramic burial containers used in Pharaonic Egypt, but this vessel exudes an otherworldly luminosity—a glow it gets quite simply from being made of translucent glass.

Handblown and arduously hand-sculpted, "Canopic Jar" is one of 39 works in the Metropolitan Museum of Art's exhibition "Studio Glass" (April 8 to October 6), cocurated by Jane Adlin and J. Stewart Johnson. This marks the museum's first display of glass rendered into conceptual art, which, explains Adlin, means "works that are unusable in any recognizable way." The fact that the show is being held at the Met, one of the world's most august repositories of fine art, signifies in no uncertain terms that the Studio Glass movement, which began a mere thirty-something years ago, has come of age.

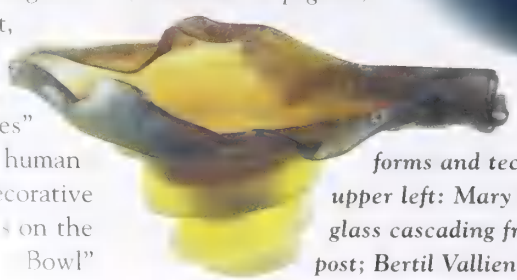
What's initially startling about this exhibition is the maverick individualism of the artists involved and the amazing diversity of their subjects and techniques. Addressing such issues as the preciousness of life, the realm of the spirit, and the mythology of death, "Canopic Jar" is one of the representational works in the show. Another is Michael Aschenbrenner's "Mummified Bone Series" (1990)—splinted, cloth-covered [illegible] expressive of human fragility. (Aschenbrenner's pieces prove how non-decorative studio glass can be.) Ann [illegible] spells on the mysteries underlying dome[illegible] Bowl" (1981), depicting a loaf of bread. Dale Chihuly celebrates American [illegible]e designs of the simple, straightforw[illegible]d three other seventies works. And [illegible] merry-go-round-like study of the separateness and cohesions of married life in "What a Pear" (1992).

In other works, virtuoso techniques (casting, polishing, sandblasting, and etching among them) predominate and reveal glass's often contradictory characteristics—what the Seattle-based Ruffner refers to as "dichotomies which make glass continually intriguing." Its strength and solidity are evident in Howard Ben Tré's tubular "Siphon" (1989); its delicacy in Toots Zynsky's "Endless Chaos" (1994), a bowl made of glass threads; its honeylike ability to undulate in David Taylor's serpentine "Scent Bottle" (1991); its penchant for cool, mathematical elegance in Stanislav Libensky's hard-edged "Table Laid for a Bride" (1989). As for glass's intrinsic transparency, that is expressed most eloquently in "Emergence in Polychrome" (1977), a bravura work by Dominick Labino, one of the movement's pioneers, which captures the optical effects of light penetrating complex shapes.

Ever since its origins in Western Asia nearly 5,000 years ago, glass—a

*(Continued on page 50)*





***Art glass reflecting some of its ingenious forms and techniques, clockwise from upper left: Mary Shaffer's "Mamoure," glass cascading from a stark bronze post; Bertil Vallien's "Map III," sandcast glass on an iron frame; Thomas Patti's fused and polished glass in "Burgundy Lumina Starfire with Green"; Frantisek Vizner's "Bowl," carved from a block of molded cobalt glass; Toshichi Iwata's sculptural blown-glass "Vase."***


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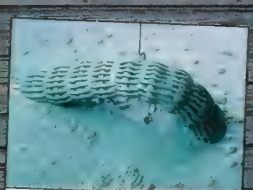
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Continued from page 44

*With the discovery that glass could be melted at low temperatures, artists set up small ovens in their studios and began experimenting*

blend of sand, soda, and lime—has served two purposes: to be utilitarian (as in windowpanes, light bulbs, Pyrex dishes, TV screens) and to be decorative. In accomplishing the latter task, particularly, glass designs for centuries mimicked precious metals, gemstones, porcelain, and pottery. Then around the turn of this century Gallé, Daum, Tiffany, and Lalique, operating in workshop-factories, endowed glass with high-minded Arts and Crafts and bravura Art Nouveau aesthetics, but the objects they designed still belonged on the table and desk.

It wasn't until the early 1960s that glass for art's sake truly emerged with the Studio Glass movement, the origins of which are now legendary. A University of Wisconsin ceramics professor by the name of Harvey Littleton learned from Dominick Labino, a Toledo, Ohio, physicist-turned-glass-blower (who had previously developed glass fibers used to make insulation for the Apollo spacecraft), that glass was capable of being melted at relatively low temperatures—and therefore could be produced in an oven small enough to fit into an artist's studio.

Littleton announced his discovery in 1962 at two seminars held in a garage on the grounds of the Toledo Museum of Art. In attendance were members of an emerging breed of antiestablishment artists, craftsmen, and designers eagerly seeking self-expression though nontraditional materials. They got their own ovens and started experimenting.

"A whole new thought process occurred when the maker or craftsman became the designer in his own studio," says the Met's Jane Adlin. The result? An explosion of creativity: totally new objects, many bizarre, many beautiful—never before seen on the face of the earth.

With art schools and universities around the country offering glassmaking courses, the movement spread. One Littleton student was Dale Chihuly, who brought studio glassmaking east, to the Rhode Island School of Design. Another was Marvin Lipofsky, who taught at the University of California at Berkeley and at the California College of Arts and Crafts, in San Francisco. Chihuly and Lipofsky internationalized studio glass. They were the first to make forays to the Venetian island of Murano, the inner sanctum of fantasy glass, and to the glassmaking centers of what is now the Czech Republic, whose tradition of architecturally influenced Constructivism and Cubism remained intact until the Velvet Revolution.

Every summer starting in 1970, just about everybody who was anybody in studio glass convened at the Pilchuck Glass School, an artists' colony sixty miles north of Seattle in the Skagit Valley. Pilchuck became, in the words of Los Angeles collector Susan Steinhauser, "the movement's global village"—an opportunity for figuring ideas. The Americans lent the Europeans "a [illegible]-goes attitude, while the Europe[illegible] exposure to discipline and tradition," says Douglas Heller, director and co-owner of the Heller Gallery in New York, which specializes in studio glass.

Gradually the movement evolved, "with the artists making up the equipment and the processes as they went along," recalls Doug Anderson, a collector who lives in Palm Beach. Whereas vessels dominated the first decade of studio glass, abstract sculptural forms appeared in the seventies and eighties and began attracting connoisseurs from the fine arts arena.

Three decades after the start of the movement, studio glass has reached a reckoning point, and one thing that is now evident is glass's unique existence, separate from painting and from sculpture rendered in traditional materials. Indeed, the contemporary glass centers are not major art capitals, but places like Providence, Rhode Island; the Småland region of southern Sweden; and the Novy Bor area of the Czech Republic. In New York, the stronghold of art glass isn't SoHo but downtown Brooklyn—home to UrbanGlass, a workshop and exhibition center featuring the world's first artist-access studio, with rentable bench time. And the mecca of studio glass is Seattle, home to more than 150 hot shops (or glass production facilities)—almost as many as there are in Venice.

"Today studio glass has reached an exciting juncture," says Douglas Heller. "As the artists have matured, they've attracted a broad and sophisticated audience—including collectors who pride themselves on being on the cutting edge." Detractors are quick to point out that studio glass retains its crafts and decorative arts connotations. In fact, it is precisely the *practical* appeal of the material that lends it credibility today—a time when design and decor have high acceptability.

Two riveting works in the Met exhibition are nineties abstract pieces that toy with the very notion of functionalism. Completely devoid of decoration, Thomas Patti's rectangular "Burgundy Lumina Starfire with Green" (1992) is a study of pure form and color that utilizes entire sheets of an exceptionally brilliant new industrial glass intended for door and partition use in building construction. Patti says he values this sheet glass "for *retaining* its origin and for drawing attention to everyday goods." A similar sensibility is at work in Frantisek Vizner's starkly simple "Bowl" (1995), carved from a block of cobalt blue glass. While it exudes an uncanny precision and equipoise, the familiar circular form of this piece recalls everyday tableware. Indeed, Vizner has remarked to Kate Elliott, an art dealer who represents his work at her Seattle gallery, that he would welcome seeing fruit placed in the bowl.

It is testimony to the integrity—not to mention the astounding variety—of the Met exhibition that it doesn't so much resolve the art-craft conundrum as raise the ante on this issue. As glass artist Mary Shaffer puts it, "Studio glass continues to defy our concept of what art is and what craft is." ■

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# HAVING IT ALL

*These simple beds—close cousins of labor-intensive borders—prove you need not sacrifice grace and beauty when planning a low-maintenance scheme*

By Melanie Fleischmann

**In my garden** there are places that are just a little remote but still highly visible. An area at the end of a long patch of lawn comes to mind. It's too far away for even my longest hose, but is still a spot where I want something beautiful to look at. A full-fledged border with all the tinkering and grooming it would entail is unfeasible. I know I won't walk past the bed many times a day, and whatever I plant there will be a little neglected. On the other hand I want something that varies more from day to day, and season to season, than a hedge or a mass of hosta. Surprisingly, there are a number of possibilities for uncomplicated low-maintenance schemes that give a whole lot more than they get.



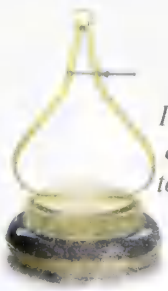
***In Connecticut, borders of daylilies and wild Queen Anne's Lace (top) need no maintenance until Hemerocallis foliage is cut back. Above: Several species of hydrangea thrive in a bed near the coast of Rhode Island.***

Unlike traditional borders with a multitude of different plants, these schemes rely on only a few, each used in large quantities. Keep in mind that whatever you choose—perennials, annuals, or shrubs—as the backbone of your bed should have form and foliage that look good for several months, even when not flowering. What you are aiming for is a bed that always looks handsome, and from time to time, as it comes into bloom, looks spectacular. (It goes without saying that your main plant selection should be one that does exceptionally well in your locale.)

Lynden B. Miller, designer of many public gardens in New York City, created just such borders on either side of a long path cut through a field in her northwest Connecticut garden. Two wide beds, each planted with a row of crabapples (*Malus floribunda*, pink and white), are filled with a number of different daylily (*Hemerocallis*) varieties and tiny daffodils, mostly species *Narcissus*, in clumps. Because Miller likes strong lines in a garden, she edged the walk with a broad band of grape hyacinth (*Muscari armeniacum*), which blooms in spring with the narcissus. Miller loves blue, so to complement the later-blooming daylilies she has also stuck in some balloon flowers (*Platycodon grandiflora*) and some Love-in-a-Mist (*Nigella* >

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# f the year.

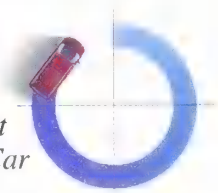


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*The little June-blooming* Allium Ostrowskianum, *at about six inches tall, casts a nice skein of pink just over the tops of dying tulip foliage*

*damascena)*, an annual that reseeds itself all around the place. Still later in the summer, blue comes from the sturdy spikes of *Lobelia syphillitica*, which although perennial, is also a good reseeder. Wild Queen Anne's Lace *(Daucus carota)* and even a tiny bit of chicory *(Cichorium intybus)* have crept in from the adjoining field, and the result was so charming that Miller encouraged the wildings.

The day-daff walk, as Miller calls it, is lovely in early spring and early summer, but becomes even more spectacular from mid-July through late August, when the daylilies are at their best. The only caveat here is not to plant the narcissus too heavily, for they are hideous during that early summer stage when the leaves brown off, and you want to be sure that the growing leaves of the *Hemerocallis* cover them effectively. Maintenance, once the daylilies become established, consists of mowing the path and occasionally pruning the crabapples. You can also cut down the daylily foliage in late summer when it flops and begins to yellow. The plants will reward you by sending up a second crop of bright green leaves in September.

Hydrangeas are the mainstay of a border that Rhode Island landscape designer Ginny Purviance put in along her driveway, where it's shady in the afternoon. She grows five species, which on their own carry the scheme from late spring through first frost. In June her *H. macrophylla* varieties have small lime-green flowers; by July they have turned into large mopheads of white, pink, lavender, and blue. (One of the latter is the very hardy 'All Summer Beauty.') Her lace-capped variety of *H. Serrata* follows just about the same schedule, as does *H. arborescens* 'Annabelle' with its enormous white globe-shaped flowers on stiff stems. The panicles of the oak-leaf hydrangea *(H. quercifolia)* come later, starting off white and turning pink in autumn when its foliage becomes a lovely wine-red. Blooming at about the same time is *H. paniculata* 'Tardiva,' a species whose flower clusters look like so many sticks of cream-colored cotton candy, bending over slightly under their own weight.

The border starts off the year with orange, apricot, and yellow tulips, colors chosen to go with the newly emerging grass covering the field behind in spring. (Purviance uses bunch-flowering types, more informal and better-suited to borders than rigid, single-stalk tulips.) Though Purviance does remove spent tulip blossoms, she doesn't have to worry about the yellow withering of their foliage—the early summer green of the hydrangeas covers it all up. The tulips are followed by the pink flowers of the shrub *Daphne x Burkwoodii* 'Carol Mackie,' whose variegated foliage is a nice addition all year long, and by the blue flowers of that great American native *Amsonia tabernaemontana*. Purviance has planted Lady's-mantle *(Alchemilla mollis)* along the front of the border.

In July the hydrangeas begin their long season of bloom and are joined by the creamy white spires of *Yucca filamentosa*. (The sharp, swordlike yucca foliage is a wonderful counterpoint, winter and summer, to the loose, round shapes of the shrubs.) At this stage, Purviance cuts the *alchemilla* down, taking off faded flower stalks and any browning leaves to reveal a second crop of fresh green leaves. Apart from that, all she does is drive past several times a day. The hose, she says, won't reach that far, so she doesn't even water.

In my children's garden there is a little bed of tulips and alliums, one of the prettiest, easiest to maintain spots around my house. Because my daughters chose pink as the theme, we have the wonderful pink-and-white-striped tulip 'Marilyn,' a lily-flowered variety that blooms in May, plus a pink parrot planted in three- or four-inch intervals all the way through the bed. Into that we sprinkled plenty of the little June-blooming *Allium Ostrowskianum* that, at about six inches tall, casts a nice skein of pink just over the tops of the dying tulip foliage.

On a morning in early May (as soon as the tulips begin to shatter), I plug masses of pink and cerise snapdragons into the bed. We buy them when they are quite small, and put them in with our fingers—never a trowel. As the alliums fade, the snapdragons begin to overgrow them, bushing out to cover the remaining dieback of the tulips, too. The good thing about all this dense interplanting is that the tulip and allium foliage shade the tiny snapdragon transplants, alleviating, I'm convinced, a lot of transplant shock. The density also gives weed seeds very little encouragement. And although in noodling around in the soil to get the snapdragons in you do disturb the bulbs—even, probably, annihilating a few—I have never noticed any bad gaps. The snapdragons carry this bed through until frost cuts them down. One year, for a change, we put seeds of some of the bushy varieties of sweet pea in the bed, again with our fingers, just as the tulips were pushing up through its covering of mulch. The peas galloped all over the tulip foliage and produced glorious flowers through June. When they tapered off, I yanked them out and stuck in *Nicotiana* (the 'Nikki' series) in pink and green, which carried the bed well into the second or third frost.

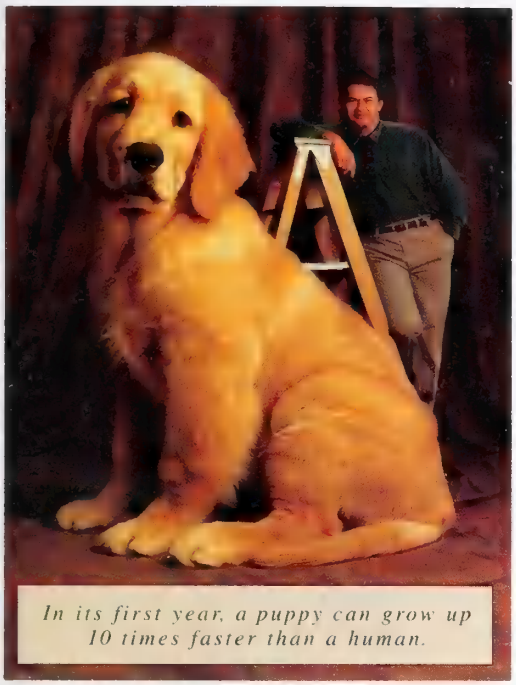
Another mixture I've used successfully is perovskia, nepeta, and the small rose 'The Fairy.' This is a marvelous combination, for the grayish foliage of the first two is pretty all summer long (the nepeta benefits from a shearing when it begins to flag), and 'The Fairy' blooms profusely all summer. It slows down a bit in August, but picks up again as the weather cools. You couldn't ask for an easier *(Continued on page 65)*

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# HOLLAND BY SLOW BOAT

*Leisurely travel by barge is the way to see a country where every square foot is cultivated. Go in spring when public gardens, backyards, and florist shops proclaim the national passion for flowers*

By Cecile Shapiro





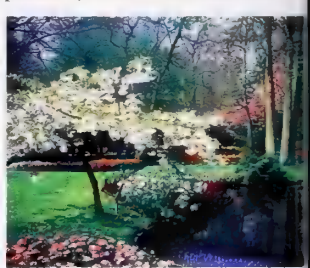
*Floating through the Netherlands, from top: 17th-century houses along a canal in central Holland; backyard in bloom on the river Vecht; the Stella Maris moored in Zaanse Schans. Right top: Gardens at Keukenhof; right, commercial bulb fields near Keukenhof.*

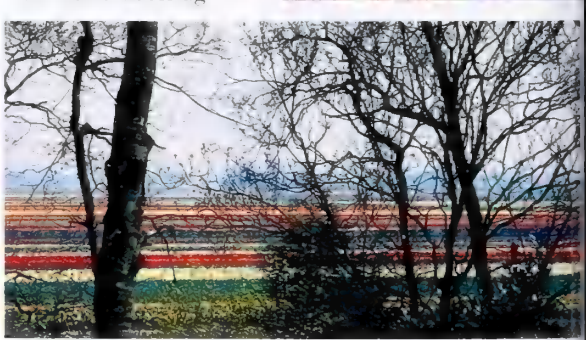
**"Holland?"** The cab driver turned back to take a good look at us. Threading his way from New York's Kennedy Airport through rush-hour snarls, he asked again, "You spent a couple of weeks in Holland? It's about the size of Brooklyn, right?" Even a more sophisticated friend had remarked shortly before we left, "How can you stay in Holland more than a few days? It's so tiny." Well, yes, Holland is small—small but densely packed—a bright collage of brilliant flowers, busy canals, and gleaming cities. As a nation it seems analogous to the Brueghel painting *Children's Games*, which we saw at the Frans Hals Museum in Haarlem. Holland, like the painting, is crammed with people and purposeful activity.

My husband, David, and I went to the Netherlands in spring when the daffodils, tulips, and other bulbs were in bloom. After spending a week in and around Amsterdam on our own, we then embarked on a special voyage, almost a week on the Stella Maris, an eight-passenger barge that plies the canals and rivers of central Holland during bulb-flowering months.

Our peregrinations reinforced what we had heard: that Holland is the most closely cultivated land in Europe, possibly the world. With so much [illegible] from the sea, every square foot is precious. And, as you might expect in a country that supplies most of the world's bulbs and cut flowers, everyone gets into the act. The front windows of virtually every house are filled with potted plants: amaryllis, African violets and their cousins, streptocarpus, pelargoniums, and begonias both tuberous and fibrous. The tiniest dooryard boasts a thriving pot or two, and wherever a house wears an apron of soil, a carefully tended garden flourishes. In suburban and rural areas elaborate bulb-filled borders cheerfully defy the gray skies and blowing rain so characteristic of spring in Northern Europe. As we explored Amsterdam or walked around the towns and cities where the Stella Maris docked, we could see how pervasive the national passion for flowers is. Florists, ubiquitous as butchers and bakers, crowd the sidewalks with their potted offerings: hydrangeas, lily-of-the-valley, impatiens, roses, lilies, petunias, saxifrage, and pansies.

Our favorite activity in Amsterdam, after visiting museums richly provisioned with Rembrandts, Mondrians, and Van Goghs, was strolling along the canals—Singel, Herengracht, Prinsengracht—where so many buildings date from the 17th-century, Holland's Golden Age. They seem a kind of miracle, especially to Americans distressed by the destruction of our architectural heritage. Still elegant, the prosperous structures continue in use as apartments, offices, and institutions. Few have been ug- >





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*The vast color blocks of the commercial growing fields are unlike anything we had ever seen—acres of broad rectangles in yellow, pink, red, and blue flow alongside ruler-straight roads, extending to the horizon*

lified with a goulash of "modern" revision. Most are five stories high, the first floor inevitably the tallest, while here and there one may run to only two or three stories. Now and again a shop or cafe is tucked in at street level, usually down a few steps. The roof line is vivified with Dutch gables—curved walls at the top of each facade, often capped by a pediment. A kind of false front at the attic level, every gable arches and curves exuberantly in its own way. The brick and stone facades are warm grays, browns, and deep reds, with fresh white trim. Windows are large, functioning as vertical picture windows.

Some buildings lean forward, perhaps by as much as ten degrees. We assumed that they had tilted as they settled on unstable land, like the Tower of Pisa. Not true, said our friend Geort Mak, a Dutch journalist who long wrote a column called "Around Amsterdam" for the city's leading newspaper. These structures were deliberately built out of true for two reasons: First, to keep the water off the buildings and most especially the windows during Amsterdam's many rainy months; second, to insure that pulleys could hoist material to upper floors without banging against windows or scraping along the fronts because many of these places were warehouses when they were built.

It was on the Singel Canal that we happened upon what turned out to be our favorite 'brown cafe,' the Sing Singel, housed a few steps down in one these ancient buildings. Brown cafes, so called because of their dark wood paneling and nicotine-stained walls, patinated by generations of smokers, are an Amsterdam tradition, serving hearty food and drink in a gemütlich atmosphere.

One day during our Amsterdam week we took a short side trip with Brent and Becky Heath, owners of the Daffodil Mart in Virginia, as they visited the Dutch growers who supply many of their bulbs. The Heaths go to see their favorite suppliers while the [illegible] in bloom, searching out those with the form, color, s[illegible] raving power they want.

The vast co[illegible]ommercial growing fields are unlike an[illegible] of broad rectangles in yellow, pink, red, and blue flow alongside ruler-straight blacktop roads, extending on each side to the horizon. Surely these fields prompted the abstract shapes of the painter Piet Mondrian, David observed, though he acknowledged that this poster-bright landscape made even Mondrian's vivid primaries seem almost somber by comparison. (We had seen Mondrian's paintings at the Stedelijk Museum in Amsterdam.)

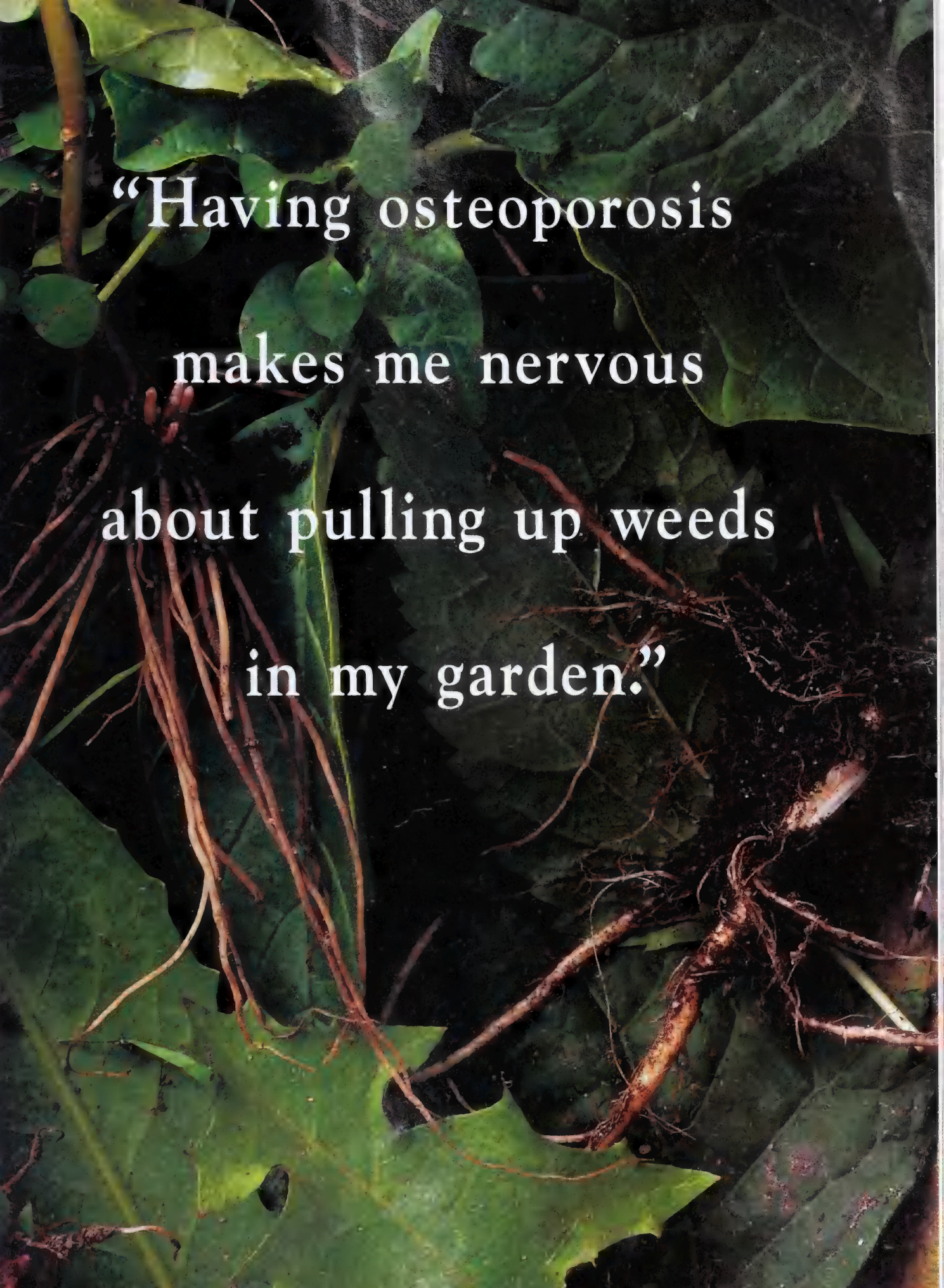
On Sunday we met Albert, captain and new owner of the Stella Maris, at the delightfully restored Hotel Pulitzer on Prinsengracht Canal. He drove us and our fellow passengers, a friendly couple from Arkansas, to the barge's mooring at Kaag Island, ten miles from Amsterdam. There at a welcoming cocktail party we were introduced to the other members of the crew: Albert's wife, Bep, who prepared breakfast and did general housekeeping; Angeliek, who turned out magnificent lunches and dinners throughout our six-night roundelay; James, an Englishman who served as second mate and also drove the van for all trips off-barge. Our guided tours by van each morning or afternoon—to museums, churches, and gardens along the way—allowed us the blessing of stress-free sightseeing.

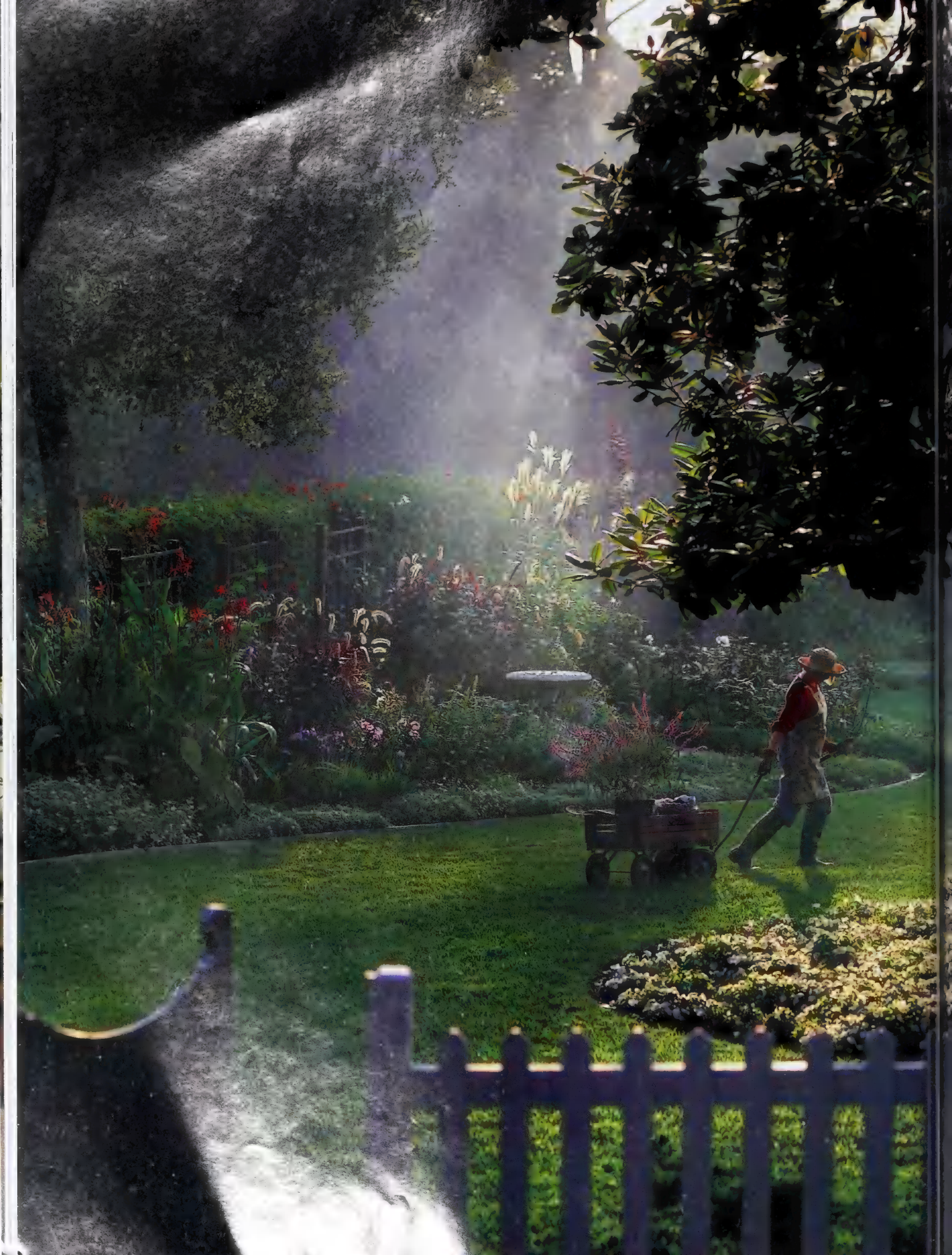
But the essence of barge travel lies in the sights seen from the deck. Our loveliest day, gliding along the winding Vecht River, where houseboats perch everywhere, presented an ideal, even an idealized countryside. We drifted past backyard gardens—and every house has a garden, just as every houseboat has its potted display—where people were stopping in a patch of sunlight for a cup of coffee, picking flowers, painting window trim, repairing an arbor. Outdoor furniture faced the river, small boats moored alongside. Men and boys fished. Fruit trees were in flower—pears, cherries, apples. Camomile dotted the lawns, greenhouses were being emptied, trim gazebos awaited warmer weather. Windmills and thatched roofs, we realized, are not quaint relics of the past but very much in current use. (Holland is a very windy country—good for turning windmills but even in April dismayingly chilly at times.)

On another memorable day we visited the gardens >

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3. Take FOSAMAX at least 30 minutes before your first meal, beverage, or any other medication including antacids, calcium supplements and vitamins.
   Waiting for less than 30 minutes or taking FOSAMAX with food, beverages other than plain water, or other medications will lessen the effect of FOSAMAX by interfering with its absorption into the body. Waiting longer than 30 minutes will improve the absorption of FOSAMAX.
4. Take 1 tablet with a full glass (6-8 oz.) of plain water. Do not lie down for at least 30 minutes after taking FOSAMAX.
   These actions will help the FOSAMAX tablet reach your stomach quickly and help avoid irritation of your esophagus (the tube that connects your mouth with your stomach).
5. It is important that you continue taking FOSAMAX for as long as your doctor prescribes it. FOSAMAX can treat your osteoporosis only if you continue to take it.
6. If you miss a dose do not take it later in the day. Continue your usual schedule of 1 tablet once a day the next morning.

**Who should not take FOSAMAX?**

Patients with:

- Low levels of calcium in their blood
- Severe kidney disease
- Allergy to FOSAMAX

Patients who are:

- Pregnant or Nursing

FOSAMAX is for use by women [illegible] because. If you are pregnant or nursing, you should not be taking FOSAMAX. Talk [illegible]

**What other medical problems should I discuss with my doctor?**

Talk to your doctor about any:

- Problems with swallowing
- Stomach or digestive problems
- Other medical problems you have or have had in the past

**What are the possible side effects of FOSAMAX?**

Like all prescription drugs, FOSAMAX may cause side effects. Side effects usually have been mild. They generally have not caused patients to stop taking FOSAMAX.

Some patients treated with FOSAMAX in clinical studies experienced abdominal (stomach) pain, which was the most commonly reported side effect. Less frequently reported were other digestive disturbances such as:

Nausea, heartburn, irritation or pain of the esophagus (the tube that connects your mouth with your stomach), vomiting, difficulty swallowing, a full or bloated feeling in the stomach, constipation, diarrhea and gas.

Muscle/bone pain, headache, or an altered sense of taste were also experienced by some patients. Rarely, a rash has occurred.

Any time you have a medical problem you think may be related to FOSAMAX, talk to your doctor.

**What should I know about osteoporosis?**

Normally your bones are being rebuilt all the time. First, old bone is removed (resorbed). Then new bone is formed. This balanced process of resorbing and forming bone keeps your skeleton healthy and strong.

Osteoporosis is a thinning and weakening of the bones. It is common in women after menopause. Menopause happens when the ovaries stop producing the female hormone, estrogen, or are removed (which may occur, for example, at the time of a hysterectomy). After menopause, bone is removed faster than it is formed, so bone loss occurs and bones become weaker.

At the start osteoporosis usually has no symptoms, but it can result in fractures (broken bones). Fractures usually cause pain. Fractures of the bones of the spine may not be painful, but over time they cause height loss. Eventually the spine becomes curved and the body becomes bent over. Fractures may happen during normal, everyday activity, such as lifting, or from minor injury that would normally not cause bone to break. Fractures most often occur at the hip, spine, or wrist. This can lead to pain, severe disability, or loss of mobility.

**How can osteoporosis in postmenopausal women be treated?**

- **Medication.** Your doctor may prescribe FOSAMAX.
- **Lifestyle changes.** In addition to FOSAMAX, your doctor may recommend one or more of the following lifestyle changes:
  - **Stop smoking.** Smoking appears to increase the risk of osteoporosis.
  - **Reduce the use of alcohol.** Too much alcohol appears to increase the risk of osteoporosis and injuries that may cause fractures.
  - **Exercise regularly.** Like muscles, bones need exercise to stay strong and healthy. Exercise must be safe to prevent injuries including fractures. You should consult your doctor before you begin any exercise program.
  - **Eat a balanced diet.** Adequate dietary calcium is important to patients with osteoporosis. Your doctor can advise you whether you need to change your diet or take any dietary supplements such as calcium or vitamin D.

This medication is prescribed for a particular condition. Do not use it for another condition or give the drug to others. Keep FOSAMAX and all medicines out of the reach of children. If you suspect that more than the prescribed dose of this medicine has been taken, contact your local poison control center or emergency room immediately.

The Patient Information leaflet provides a summary of information about FOSAMAX. If you have any questions or concerns about either FOSAMAX or osteoporosis, talk to your doctor. In addition, talk to your pharmacist or other health care provider.

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FOSAMAX

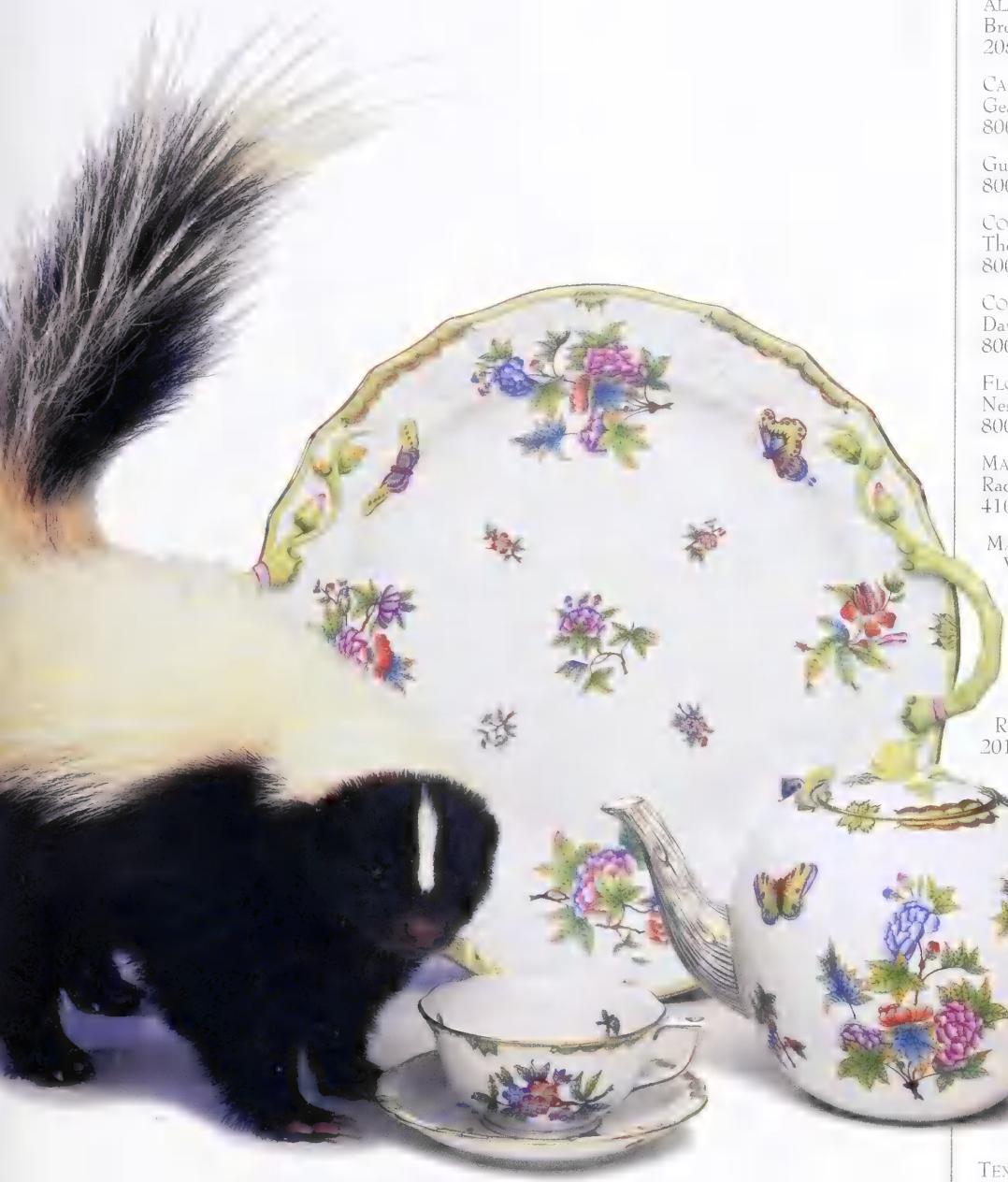
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# A PEACH FOR ALL SEASONS

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Pottery shown Peach Tree

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at Keukenhof, traveling by van from the Stella Maris to Lisse, the center of one of the bulb industry's two main growing districts. Once a royal garden, Keukenhof is open only during the glorious season, from late March to late May. The millions of blooming bulbs are enhanced by ancient trees, shrubs, and flowing fountains, but there is no doubt that bulbs are the real subject of consuming interest.

Groupings rarely include fewer than 100 bulbs of a kind, and these may be set in and around hundreds of specimens of other cultivars. One magnificent if formal display of blue-purple *Muscari armeniacum* (grape hyacinth) bordered by a nodding fringe of pale yellow daffodils transforms itself visually into a yard-wide river running off to the horizon. Numerous types of daffodils are represented—tiny miniatures and stately show contenders, small-cupped and large, single and double, yellow, pink, white, orange in every combination and shade thereof. Tulips early and late, solid, striped, and flamed greet the sun.

After returning from our morning expeditions, we gathered for lunch in the lounge where five or so platters were set up on a buffet: an onion tart, perhaps, or a delectable soup, or *oeufs en meurette*, a Burgundian dish with eggs poached in a savory wine-based stock. Cheeses from Holland and France followed the main courses, as they did in the evening as well, and every meal concluded with one of Angeliek's sumptuous desserts. Our four-course dinners included *canard à l'orange*, *gigot d'agneau au romarin*, and *filet du porc* flavored with prunes, accompanied by good French wines carefully chosen by James. All this eating, of course, consumed hours, after which we tumbled into our cabins to sleep off so much high living.

At times serendipity is the best part of travel. Barges are slow, not only because of their pace, but also because they are frequently delayed at locks and drawbridges. One day as we approached a drawbridge on a canal running down the main street of a small town, we found that its keeper was out to lunch. We enjoyed this unscheduled stop because it made possible a walk through a bustling town totally off the tourist track. We peered into shop windows, noticing that meats at the butcher were as beautifully presented as in France; that the bakery, crowded with customers carrying shopping bags, was filled with fresh-made breads and tempting pastries. As everywhere in Holland, picturesque old buildings were well maintained and an air of industry prevailed.

The phrase that kept resonating through my mind as I watched the world go by from the deck of the Stella Maris was "peaceable kingdom," the title of a painting by Edward Hicks. If the lion did not exactly lie down with the lamb in the crayon-green farm fields, the cows and horses did. Geese and ducks waddled in barnyards, herons flew overhead, birdsong filled the air. Every passing scene exemplified peaceful prosperity. ■

*Cecile Shapiro writes regularly for House Beautiful.*

*To book a cruise on the Stella Maris, write The Barge Lady, Suite 200, 101 West Grand Avenue, Chicago, IL 60610. Phone: 800-426-9297.*

## In the Garden

*Continued from page 56*

way to achieve that misty lavender and soft pink look so beloved by English gardeners.

One critical key to success with any of these schemes is getting everything right before you plant. Garden designer Edwina von Gal, who is rightly obsessive on this topic, reminds you to be sure your soil is well-drained; otherwise you may as well set your plants in a bathtub. Always include good edging. A broad swath of brick or stone, where plants can spill over but not risk being mown, will save you plenty of anguish. It will also keep out the grass, and nothing is more heartbreaking than trying to remove a choking crop of grass from around the neck of a good perennial. ■

*Melanie Fleischmann, author of* American Border Gardens *(Clarkson Potter, 1993, $30), gardens in North Salem, New York.*

### MORE SIMPLE SCHEMES

A survey of design professionals around the country turned up innovative ideas for low-maintenance schemes. For cold climates, Edwina von Gal recommends the following combination, tried and true in Cooperstown, New York (zone 4): lupines (*Lupinus* Russell Hybrids)—perennial here where summers don't get too hot—in pastels and strong blues to go with the clear yellow flowers of *Thermopsis montana*, the blue-plum foliage of *Rosa rubrifolia (R. glauca)*, and the blue-leafed *Helictotrichon*. Ben Page in Nashville, Tennessee (zone 7), likes daylilies—especially 'Stella d'Oro' and 'Suzie Wong'—with spireas. He chooses the smaller *Spirea x bumalda* varieties 'Anthony Waterer' and 'Lime Mound,' or the larger *S. nipponica* 'Snowmound,' which produces masses of small white flowers and scarlet fall foliage. James deGrey David of Austin, Texas (zone 9), mixes shrub roses (a favorite is a pink polyantha called 'La Marne') with Artemesia 'Powis Castle' and *liatris spicata*. Into this he plugs clumps of rain lilies (Cooperia, a fragrant night-blooming Texas native, with white, ivory or sulphur yellow blooms). Nancy Goslee Power and Associates, Santa Monica, California (zone 10), suggests a stand of rosemary (*Rosemarinus officinalis* 'Tuscan Blue') along the back of a bed with sea lavender (*Limonium perezii*) in front. Between the two, plant kangaroo-paws (*Anigozanthos flavidus*), which has clusters of yellow-green, buff, orange, or red flowers on wirelike four-to-six-foot stems.

# A TRIP TO BOUNTIFUL

*Sue Balmforth scours the country for antiques, then races back to her Los Angeles showroom where top decorators scoop up her loot. You can too*

By Denise Abbott

Miles away from the art galleries and antiques dealers on La Cienega lies a rambling 9,000-square-foot showroom that has long been a secret source among high-profile names in interior design, entertainment, and fashion: Bountiful. Organized it's not, but the disarray adds to your sense of discovery. And there's lots to discover: French leather club chairs, Italian beaded chandeliers, English china, mercury glass, Victorian oil paintings, mirrors, urns, and pleasantly decrepit painted American furniture. "Chipped and peeling paint rocks my world," says owner Sue Balmforth from her bedroom loft above the showroom's main floor.









The store caters to decorators and serious collectors. To satisfy her demanding clients, Balmforth drives cross-country every five weeks, filling an industrial-size truck along the way. She employs a nationwide network of 150 personally trained assistants—from farmers to secretaries—to scout their regions for her. So sweeping is her advance that vendors have nicknamed her The Vacuum. "I constantly hear people whispering, 'Damn, Bountiful is here. We won't be able to get anything,'" she recounts with obvious glee.

Though she lacks formal decorative arts training, Balmforth possesses a keen eye for antiques, which have been a lifelong passion. She bought her first antique, a cowboy dresser, at age 12 with money it had taken her three years to save. "I always equated money with furniture, even back then," says the native of Bountiful, Utah.

What furthers Bountiful's appeal are Balmforth's own designs, artful reworkings of architectural elements. Among her creations: frames made from ceiling tin or barn floorboard, tables from corbels and balusters, mirrors from doorways, a headboard from an altar. And let's not forget the iron heating grates she couldn't give away until she hit upon using them as placemats. Now she can't keep them in stock. "I hate houses being torn apart and nothing salvaged," she says, adding that her idea of heaven is recovering materials from a barn, church, or post office on the verge of demolition.

With a background that includes managing a fashion photographer as well as the Pointer Sisters on tour, Balmforth never dreamed antiques could become a business until "years of baby-sitting artists" left her depleted. Five years ago, upon resigning from a job at the film company Castle Rock, she received $5,000, with which she gave birth to Bountiful. ■

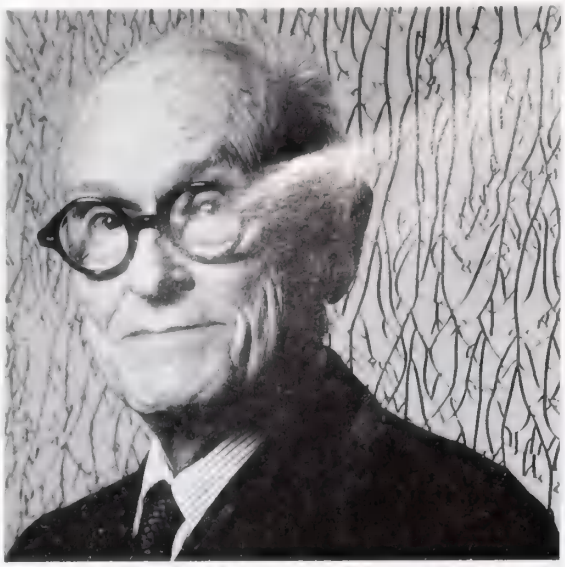
***The bounty at Bountiful (clockwise from top): Mercury glass is owner Sue Balmforth's addiction, though Victorian oil paintings are her top seller. Mirrors, urns, and birdhouses are here in force. Joyful chaos in the loftlike space. Oak press-back chairs with original paint. Heating-grate placemats on the table.***




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# THE MAN WHO IS EASILY BORED

*Philip Johnson, about to turn ninety with appropriate fanfare, is America's most famous practicing architect, as well as the profession's self-appointed tastemaker*

By Christine Pittel

**Rumors that the absolute monarch** of American architecture might be ready to abdicate are greatly exaggerated. Impeccably turned out in an urbane Armani suit, French-cuffed shirt, and discreet silk tie, Philip Johnson at the age of 89 is still dreaming up skyscrapers, dispensing commissions, and defying convention. His latest building on the grounds of his forty-acre weekend retreat in the Connecticut countryside is a warped, contorted, jagged concrete wedge painted scarlet and black that looks like a slightly sinister fun house on the lam from some demented carnival.

For over sixty years, Johnson has been at the forefront of his field, a self-appointed tastemaker hitching his drafting table to whatever trends he decrees. No other man has dominated a profession for as long. Yet Johnson is the first to admit he is not the most gifted architect. His greatest construct may finally be his own persona: impish, imperious, canny, inquisitive, wicked, and irresistible.



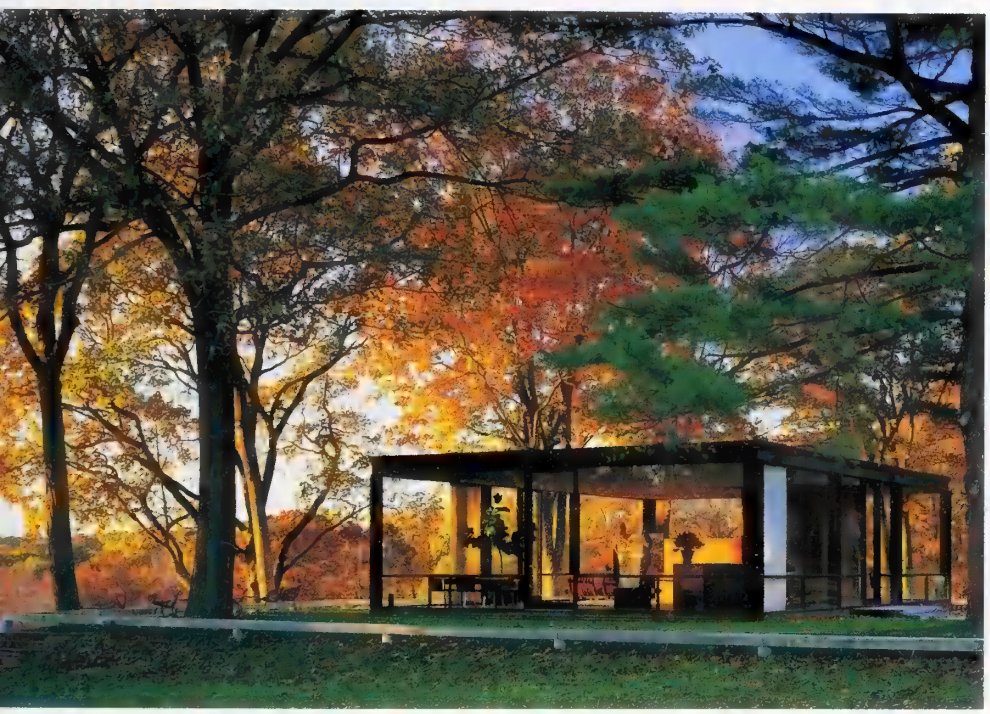
***Philip Johnson (above left). The "Monster" in the dell (above) will serve as the visitors' center when Johnson's estate opens to the public.***

"I became an architect because I couldn't do anything else," he says, with the practiced self-deprecation that beats his critics to the punch. When Johnson was still an erratic Harvard student wondering what to do with his life, a chance meeting with Alfred Barr, the first director of the Museum of Modern Art, focused his roving eye on the new architecture coming out of places like the Bauhaus in Europe. The abstract volumes and crisp white planes represented a radically different order, and in 1932 Johnson cocurated a seminal show with historian Henry-Russell Hitchcock at the Museum of Modern Art which defined the movement and gave it a name: the International Style. "I think it was just plain luck that I came along at a moment when a group of very good architects were just sticking their noses over the horizon. Mies van der Rohe and Le Corbusier were the [illegible]ple." After a pause for a six-year flirtation with fa[illegible] Johnson now dismisses as "foolish nonsense" (he [illegible] by the early Nazi rallies in Berlin and later canvassed the South for Huey Long), Johnson decided to become an architect himself.

It was rather a late start. He was 36 when he graduated from Harvard's architecture school. In a flamboyant act of showmanship never seen in Cambridge before or since, he actually built a house for his thesis project (money was no object, thanks to his father's prewar gift of Alcoa Aluminum stock). But this was only a dress rehearsal for what remains his masterpiece. In 1949 Johnson beat his guru, Mies, to the headlines by shamelessly borrowing Mies's ideas to build the Glass House—a haiku of evanescent glass set in a slender frame of steel. Inside this next-to-not-there building on his Connecticut estate, less than half an inch of transparency separates Johnson from the wind and the winter snowdrifts. He would open his eyes in the morning and see deer peering back. >

Frank Lloyd Wright, who panned the flat roofs and machine aesthetic of the International Style as "flat-chested" (and then proceeded to make flat roofs sing in Fallingwater), pronounced Johnson's latest opus "a monkey cage for a monkey."

What is it actually like to live in the Glass House? "Heaven," declares Johnson. "I haven't moved anything in there in fifty years. I wouldn't live anyplace else." Of course, he doesn't really *live* there—long ago he withdrew to a separate study for work and a brick guesthouse for sleeping. For a long time there was no bedside lamp in the Glass House, for example, because it would interrupt the lines. "Effect before everything," he says, delighting in being provocative. One visitor announced she could never live there. "Madam, I never asked you," Johnson retorted. The local birds have finally learned not to fly into the glass. "It took them about 35 years," he says. Now there are only one or two casualties per season.



***Still glorious after all these years is the 1949 Glass House that made Johnson famous—a shifting, spectral vision in the landscape of his Connecticut estate.***

Although the impact was monumental (and the publicity invigorating), the Glass House is merely one large room. Instead of erecting a traditional sprawling country house, whenever Johnson needed more space—or had another idea—he built another pavilion, as if the rooms of a constantly evolving house have been scattered across the landscape. The ten structures on the property—the Glass House, the Guest House, the Lake Pavilion, the Painting Gallery, the Sculpture Gallery, the Study, the Entrance Gate, the Ghost House, the Lincoln Kirstein Tower, and the most recent addition, the scarlet and black "Monster"—represent a diary of his work, a harem of various styles embraced and then abandoned. Flitting from Brutalist to Neoprimitive to Neoclassical to Deconstructivist, Johnson manifests the intellectual metabolism of a hummingbird.

Such a quick pulse rate seems mismatched to architecture. Building is an extremely slow process. But Johnson has effectively accelerated the turnover of ideas in the field by precipitously jumping on to the next wave while the rest of the profession is still paddling. "Boredom is really the source of all my changeabilities," he explains. "I get bored very, very easily." To save himself from a yawn at the tail end of the International Style era, he reinvented himself as a Postmodernist. His outrageous Chippendale-topped skyscraper for AT&T ushered Postmodernism into the mainstream. "Now I'm bored with that," he says bluntly.

Lunch is where the ideas walk into his life. Every day at one o'clock, except when he is in the country or traveling, Johnson can be found at his reserved table at the Four Seasons, the restaurant he designed in Mies's Seagram Building. Several generations of architects have been thrilled to be summoned for an audience, because it means they have caught the attention of the ringmaster. Johnson is the power broker of the profession, dominating prize juries and pulling strings to push those he has anointed. "They all want my approval," he says smugly. Remarkably open-minded and indefatigably curious (the energy must be genetic—his father lived to be 97), he sifts through the ranks for talent. No one keeps in closer touch with the young. Again and again he has managed to appropriate a tantalizing style, even before the style's originator has left the table. Johnson's creativity is actually a form of receptivity. His pores are always open, which makes him an instinctive and natural curator. He has an infallible eye. He steals only from the best.

"I'm a historian first and an architect only by accident," he has said. "I like to pick whatever forms, shapes, or directions I want out of history. I don't see why you cannot draw upon the best that there is, as long as it fits." He admits he doesn't draw well and professes not to even know how to use a T-square. "Makes you imagine all the harder," he explains. "You can do a pretty drawing that excuses you from thinking."

As shrewdly as he appraises other people's talents, he evaluates his own. "I'm not a great architect. I'm not a form-giver like Mies and Corbusier and Wright. They were the three form-givers of this century. Another thing I'm not particularly good at is being original. I've been very influenced by Frank Gehry, and now by Frank Stella." Even Johnson's trademark thick round black glasses, which look almost as if they weigh more than the man himself—he seems as brittle as an ivory >

*Fame: "I love it. It's its own reward now. People come panting up: Mr. Johnson, may I shake hands with you? I fall for it every time"*

toothpick—were copied from Le Corbusier. Johnson glances at a sketch on yellow tracing paper on the table in front of him, crumples it up, and grins. "But I do have the gift of gab."

Bianca Jagger once said, "Had I been less beautiful, I might have had more character." Charm has its perils too, and contributed, ironically, to Johnson's problematic reputation. Had he been less entertaining, his buildings might have been taken more seriously by his peers. "I'm too self-deprecating, maybe because I feel it. But that's at the moment. I think that underneath I know more about architecture than anybody. But I'm so tired of attitudes like that. I'm not a messiah. I don't say, 'You build like me, or else.' I'm enough of a historian to realize things change. I'm a Heraclitean philosopher—you can never step in the same river twice. My deep philosophy is one of change."

Fame deflected his concentration. "I love it. It's its own reward now. People come panting up: Mr. Johnson, may I shake hands with you? I fall for it every time." The cult of personality found a prima donna in him. "I love the applause. I love the laughter. Better than wine. Probably it's a psychological flaw, but I'm not interested in psychology. I don't need it. I don't have any demons. I have Prozac. It's just glorious. My doctor thinks it should be in the drinking water, like fluoride." The manic-depressive cycles that plagued him in the past have vanished, thanks to the medication.

Like Wright, age becomes him, and this seems to be a particularly productive time in his life. Recently he opened up a new office, in partnership with two younger architects, and his name still lures the blue-chip corporate and institutional clients to the door. During the 1980s he was the developers' favorite, and he and his former partner John Burgee designed dozens of the more fanciful trophy office towers that stamp skylines across America. In today's queasy economy, which has left other architects scrambling for jobs, Johnson can pick and choose. "I'm doing the biggest church in the United States for one of those funny sects that grows in Texas soil. I want to build a religious building. I don't care what religion." Then there's Riverside South for Donald Trump, who is relying on Johnson's imprimatur to ease his multiuse project through the red tape of Manhattan's bureaucracy.

Back in 1931, Johnson wrote in a letter to Alfred Barr that he wanted to be "an influence." It would seem he has succeeded beyond his wildest dreams. "Never enough!" he protests, with a hoot of laughter. "What I like to do is design buildings. That's where I get my kicks." Frank Gehry remembers him arriving in Los Angeles and pulling a cut-up pear out of his bag, exclaiming, "I've got some new ideas for the Lewis house." But as Johnson realizes, "I suspect that I'll be known more as part of the scene. I don't like to be remembered for my mentoring, my relations to the [illegible] architecture." Mentoring was another way of fathering a family, since he never had one of his own. "Maybe that's what I regret," he muses. "I think it's one of those basic instincts: sex, food, fatherhood, architecture."

By any count he's had at least four, going on five, careers. There was his stint as a curator at the Museum of Modern Art, where he founded what is now the architecture and design department, ran it brilliantly for years, and is still a potent influence. Then the detour into high-strung politics, which he'd prefer to forget. He is an astute critic, writing adeptly on architecture—a much better propagandist for draftsmen than dictators—and a cultivated connoisseur with a renowned art collection. On June 6 an exhibition of works he has donated to MoMA opens at the museum in honor of his 90th birthday—including pieces by Robert Rauschenberg, Jasper Johns, Roy Lichtenstein, and Andy Warhol. His 1953 scheme for the Abby Aldrich Rockefeller Sculpture Garden at MoMA won him acclaim as a landscape architect, and he has been given a free hand with the museum's holdings for a redesign which will be unveiled at the same time.

He has built skyscrapers and museums, shopping malls and cathedrals. But like any proud parent, Johnson is most entranced with his latest creation, fondly patting its gunite flank. "My Monster doesn't do anything that you expect a building to do. There's no front, no back, no sides. In that it's like a piece of sculpture. Matter of fact I took it from Frank Stella. It was supposed to be a pavilion in Dresden. I saw the model and thought, why not copy that? It's much easier than inventing." He grins at his own audacity. "This is the only way I'm going to build for the next ten years because I'm so excited about not using vertical or horizontal lines again. No more right angles! The big room has one corner that's twenty feet high and the opposite corner is only eight feet high, and they both lean and twist. What does that do to your tummy?"

The rest of the world can find out. The Monster is destined to become the visitors' center—only Johnson would be so perverse as to make an orientation center so disorienting—when the National Trust for Historic Preservation takes over the Connecticut estate after his death. Controlling to the end, Johnson has already arranged for posterity by donating (and endowing) his property to insure that he will not be forgotten. No developer will bulldoze his magnum opus. "History is written by the survivors, and I have survived," he says.

Other opuses—glass-clad skyscrapers like his I.D.S. Center in Minneapolis, Minnesota, or his Transco Tower in Houston, Texas—appear monumental at a distance, marking the landscape. But then as you get closer, in certain lights they dissolve. Just when you think you know everything there is to know about Johnson, he, too, vaporizes. His flippant manner and carbonated wit obscure a mass of contradictions. The arrogant iconoclast has a deep-seated *(Continued on page 78)*

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# 1,200 LOTS OF CAMELOT

*The auction of Jacqueline Kennedy Onassis's personal possessions offers a rare glimpse into the private style of a 20th-century legend*

By Martin Filler

**And so it ends.** To the inevitable sequence of death and funeral is now added another last rite for the famous: the celebrity auction. The highly hyped estate sales of the Duchess of Windsor in 1987, Andy Warhol in 1988, and Greta Garbo in 1990—all conducted by Sotheby's—raised to unprecedented heights the premium that people were willing to pay for things once owned by the renowned, despite the realities of those personages' private lives and well beyond the intrinsic worth of the objects themselves. Now comes an auction that is likely to put all previous name-value sales into the shade. The estate of the most publicized woman of the second half of this century, Jacqueline Kennedy Onassis, is going up for bids at Sotheby's in New York from April 23 through 26.







***Three lots, top to bottom: Louis XV chair from the former first lady's apartment; Charcoal sketch for 1963 portrait of JFK by Elaine de Kooning; Metal-inlaid jewel box, said to have been owned by Marie Antoinette.***

The will that Mrs. Onassis signed several weeks before her death in May 1994 at the age of 64 made only two individual bequests of possessions: a Hellenistic marble head of a woman to her longtime companion, Maurice Tempelsman, and two Indian miniature paintings to her great friend Bunny Mellon. Her children, Caroline Kennedy Schlossberg and John F. Kennedy, Jr., were authorized to dispose of the rest as they saw fit, which has included substantial gifts of historic items to the John F. Kennedy Library in Boston (such as the red wool dress the then-first lady wore for her televised tour of the newly restored White House in 1962).

What the Kennedy children kept for themselves is not known. But it is clear from the quantity and character of the things consigned to Sotheby's that changing generational tastes and sheer lack of space had much to do with what Mrs. Onassis's heirs decided to sell off.

Among the most sought-after of the more than 1,200 lots of furniture, jewelry, paintings, decorative arts, and books are two of the famous rocking chairs owned by President John F. Kennedy, as emblematic as Abraham Lincoln's stovepipe hat or Franklin D. Roosevelt's long cigarette holder. In fact, JFK had many such rockers (which were therapeutic for his bad back) scattered around his various residences. The one he used in the Oval Office is now on permanent display at the Kennedy Library.

Certainly the most surprising item the Kennedy children agreed to let go is the ormolu-mounted Louis XVI *bureau plat* on which President Kennedy signed the Nuclear Test Ban Treaty in 1963. Although Mrs. Kennedy redecorated the old White House Treaty Room for just such occasions, for the Test Ban ceremony she had the original Victorian cabinet table replaced by the Kennedys' own smaller *bureau plat*, both to make room for more dignitaries and so that the family piece could remain a private heirloom of that historic act. She even had a small plaque commemorating the event affixed to the rectangular table, which she took with her after her husband's assassination only three months later. This is a tremendously meaningful piece that some future descendant of JFK is likely to regret was not passed down as Jacqueline Kennedy had envisioned it.

Among the other JFK memorabilia on offer are many keepsakes that have been cleared out of storage after languishing there for over thirty years—ranging from a striking 1963 charcoal sketch for a portrait of the president by Elaine de Kooning (one of the very few done from life while he was in office) to sets of his golf clubs. But what people will really be lining up to see are the things Jacqueline Onassis lived with. >


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*Jacqueline Kennedy transformed the White House with the finest antiques and art, but in private life she was not driven to own the rarest treasures*

Some possessions give little indication of her personal taste. For instance, she rarely wore the stupendously vulgar jewelry that Aristotle Onassis showered on her early in their marriage, including a massive diamond and colored cabochon stone necklace and earrings set with huge but low-grade ruby drops. And who could blame her for avoiding the blinding 40-carat marquise diamond ring?

Instead, the best index of Jacqueline Kennedy Onassis's self-image can be found in the decorative objects with which she surrounded herself, archetypal of the postwar upper-class preference for French design of the 18th and early 19th centuries. That *goût Français* coincided, of course, with the former Jacqueline Bouvier's own ethnic background. But it was likewise the accepted interior design style of such close friends of hers as Jayne Wrightsman and reflected the cultivated international look the politician's wife enjoyed, rather than the hearty Americana favored by her Kennedy in-laws.





***Three more lots, top to bottom: John F. Kennedy Jr.'s velvet-upholstered high chair; painted French porcelain cachepot; marble Hellenistic torso of a young man.***

Unquestionably the most intriguing of Mrs. Onassis's French furniture in the Sotheby's sale is the pair of Louis XVI *fauteuils à la reine* believed to once have been owned by another great American Francophile, Thomas Jefferson. These are part of a suite of carved beechwood armchairs bought in Paris by James Monroe between 1794 and 1796, when he was United States minister to France. He later sold them to Jefferson, who presumably used the chairs in the President's House, as it was then called, which he is known to have decorated with French pieces. Tradition holds that an identical chair now at Monticello was part of the dispersal sale held there in 1827 after Jefferson's death. The double provenance of this pair, linking the third president with the thirty-fifth, brings to mind John F. Kennedy's admiring remark when he and his wife fêted America's Nobel prize–winners in 1962: "This is the most extraordinary collection of talent, of human knowledge, that has been gathered together at the White House, with the possible exception of when Thomas Jefferson dined alone."

Also symbolic of Mrs. Onassis's Francophilia is the pair of ormolu-mounted black-and-white marble obelisks that stood on a chimneypiece in her Manhattan apartment at 1040 Fifth Avenue. Neither distinctive nor rare, these obelisks are nevertheless hallmark items that summon up a historical moment when such classical mantel ornaments were as *de rigueur* in homes up and down Fifth Avenue as glass domes filled with wax flowers had been a century earlier.

Then there are several bits of ancient sculpture—among them a white marble Hellenistic male torso of middling quality—of the sort that the President and his wife exchanged as presents. Many of them were bought from J.J. Klejman, a now-defunct antiquities shop across from the Kennedys' favorite New York hotel, the Carlyle. She continued to collect similar pieces during her years with Onassis, perhaps as a way of idealizing her new Greek connection.

Also evocative of high culture without being of the utmost artistic importance are the 17th- through 19th-century European watercolors and drawings that hung in profusion in Mrs. Onassis's apartment. Visitors there were sometimes surprised that the home of the woman who had done so much to advance appreciation of the arts in America didn't contain a single major work of art that stood out from all the rest. Few of her charming, impressively framed drawings are of extraordinary significance beyond their cumulative effect in signaling that their owner knew how to create an ambiance of continuity.

What is indeed exceptional about the estate of Jacqueline Kennedy Onassis is the unusual number of possessions that followed her throughout her amazing career. Photographs of her at home as a young senator's wife show things that she still had at the time of her death forty years later. A tastemaker in fashion—the Jackie Kennedy look of the 1960s is now in a major revival—she preferred to keep her rooms and the objects in them as unchanging as possible.

She was equally influential in transforming the White House, tirelessly acquiring the finest antiques and art for the nation, but in private life was not driven to own the rarest treasures. Thus the exorbitantly expensive relics that successful bidders will take away from her sale at Sotheby's are ultimately more fascinating for who owned them than for what they are. Yet for those still beguiled by the aura of Camelot—the romantic term coined by the President's widow herself—these souvenirs of a legend will seem nothing less than a bargain. ■



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# GLOBAL FORMING

## *A new groundswell of Earth Art rebels against conventional sculpture and reshapes the landscape*

By Martin Filler



**Artists who yearn** to make the earth their canvas are not suffering from megalomania, but in fact are expressing one of the oldest and most basic creative urges of humankind. Altering the landscape in sculptural ways has been part of virtually every culture since prehistoric times, but it reemerged with singular power some 25 years ago with the movement known as Earth Art. Its major young exponents in the late 1960s—especially the Americans Robert Smithson, Michael Heizer, and Robert Morris—wanted to remove art from the commercial realm of ownership and speculation by making pieces so big and immobile that no one could collect and possess them in the usual sense. Willful and uncompromising, Earth Art could never be confused with conventional landscaping.

During the acquisitive, art-mad eighties, Earth Art went underground, as it were. Several recent signs indicate that it is now back. This is in part because of disenchantment with modern art as an investment, as well as the increasing interest in the environment.





*Earth Art's many forms include (from top): Robert Smithson's* Spiral Jetty, *1969–70, a 1,500-foot-long rock, salt crystal, and earth helix built into the Great Salt Lake, Utah. Maya Lin's* The Wave Field, *1995, Ann Arbor, Michigan, a 90-foot-square plot of grass-covered mounds; the hillocks fit gently into the campus site.* Rift, *1968, by Michael Heizer, Jean Dry Lake, Nevada.*

Two handsome new books offer a comprehensive look at Earth Art past and present. David Bourdon's elegantly written *Designing the Earth: The Human Impulse to Shape Nature* (Abrams, $45) traces the history of monumental earthworks in all forms—architectural, commercial, defensive, and spiritual. Bourdon's fascinating survey ranges from the sacred burial mounds and vast ground drawings of the ancients to such present-day artists as Vito Acconci and Andy Goldsworthy, who find in environmental sculpture an elemental strength missing from most public art. In *Land Art* (Princeton Architectural Press/Chronicle, $65), Gilles A. Tiberghien concentrates on contemporary developments in the medium, including the staggering *Roden Crater* project, the reworking of a volcanic outcropping near Flagstaff, Arizona, that has preoccupied the Minimalist artist James Turrell for over a decade.

Getting to see Earth Art has always been a problem, since most of its recent manifestations have been purposely sited in distant regions that lack commercial distractions and require effort to visit. To make his work more accessible, the British artist Richard Long has >


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created earthworks of native Santa Fe adobe and Texas limestone for "Richard Long: Circles Cycles Mud Stones," an exhibition on view at the Contemporary Arts Museum in Houston [illegible] April 27 through June 9. Long's enigmatic stone circles and megaliths bring to mind Celtic prototypes, so this new venture into southwestern American materials broadens his frame of reference in keeping with our continent's most majestic expanses. Also known for his photo-documentation of long treks he takes through remote landscapes, most often in the British Isles, Long here records solitary walks he made in West Texas, giving this show local immediacy and national significance.

No other contemporary artist has blurred the boundaries between object and landscape more successfully than the New York–based architect Maya Lin, celebrated for her overwhelming Vietnam Veterans' War Memorial in Washington, D.C., a design that singlehandedly brought Earth Art into the national consciousness in 1983. Her latest work, the most engaging piece of Earth Art in recent years, reconfirms her stature as a shaper of extraordinarily poetic places. Lin's *The Wave Field*, completed last fall at the University of Michigan in Ann Arbor, is a memorial to François-Xavier Bagnoud, an aerospace engineering student there who died in 1986. Ninety feet long on each of its four sides and rising to a height of six feet, *The Wave Field* is composed of regularly undulating earth mounds planted with grass. Inspired by principles of aerodynamics and wave patterns, Lin devised a haunting scheme that seems at once gravity-bound and ethereal, while evoking the professional interest of the young man it commemorates. Her imaginative rethinking of the possibilities of Earth Art indicates that in the right hands there is still much beauty to be mined from this age-old medium. ■

## Design Star

*Continued from page 38*

most comfortable sitting. You won't be happy with your back to the door, because you can't see who's coming in.

•Curtains pooling on the floor look great in photographs, but not in real life. The bottoms get dirty, and your dog will pick that spot to go to sleep. I like curtains to just brush the floor.

•I keep coming back to certain fail-safe materials, like a textured ottoman stripe from Brunschwig & Fils, which I often use on sofas. I find synthetics don't hold up. They droop and pill. Pure cotton, linen, wools, and silks look better, even when they get spotted.

•Slipcovers are handy, especially with children in the house. You can even make them out of sheets. They change the look of a room from summer to winter. They're also practical in terms of wear. Switching pillows around also makes a difference. I might lay a blanket over the back of the sofa and change that to a quilt in the summertime.

•In terms of upholstery, I think armguards are important. They always fall off and kids wear them as hats, but they definitely extend the life of a chair.

•Be careful when you purchase a chair that it's pitched correctly. You don't want to feel as though you're sliding out. The seat should be deep, but not so deep that you can't get up, which means you're always searching for pillows to put behind you. Your feet should be able to touch the floor.

•I love painted floors. A play of pattern on the floor gives it animation and interest. It fills in the space if you haven't found all the furniture yet, and ties awkwardly shaped rooms together.

•In meandering spaces, especially hallways, wallpaper makes a huge difference. Or paint the baseboard black to give you a thread throughout the room.

•Sister Parish always said, "Everything has to have an edge or an ending." Stripes can't just fall off the edge of a curtain. A quarter-inch contrast binding on curtains finishes them off. ■

### DECORATING A CHILD'S ROOM

Libby Cameron recommends passing up the bunny borders because children outgrow them so soon. "If you make the room more sophisticated, the child will be, too." In one daughter's bedroom she ran pale pink grosgrain ribbon seven-eighths of an inch wide around the windows and the doors and along the baseboard. "For seventy-five cents a yard, you can go a long way with it. Tie curtains back with it. Hang a picture from a bow."

## Profile

*Continued from page 70*

need for respect. The disarming showman is actually a portrait of uncertainty.

"Decon fitted me like a glove," he observes, referring to the movement he enshrined in the 1988 Deconstructivist architecture show at MoMA. "It perfectly suited my own Heraclitean, Nietzschean approach. There is no absolute. There are no rul[illegible] We're taking apart the Euclidean sol[illegible] In an era of uncertainty, that's a[illegible]yle as we're going to get."

Beauty may be [illegible]ceive, but this insouciant cynic turns sincere in its presence. "Buildings are still an art and it's between you and your maker and your pencil. That's all there is. There isn't any theory needed. Gropius always hid behind socialism and functionalism to conceal the fact that he didn't know how to design buildings. You can't hide behind theory. I'm only interested in how a building looks. You can go different ways different years. What's so wrong with that?"

Johnson himself is headed toward the Appian Way. He has announced his plan to retire to Rome when he turns 100. "I love to start all over again," he says, devilishly. "It's part of my superficiality, you see."

A young architect once approached him in a restaurant. "Mr. Johnson, I have just one question for you," she said boldly. "Was it worth it?"

"You mean the whole schmear?" he asked. She nodded. Summoning up a response worthy of a lifelong contrarian, "Hell, no," he said, and grinned. ■




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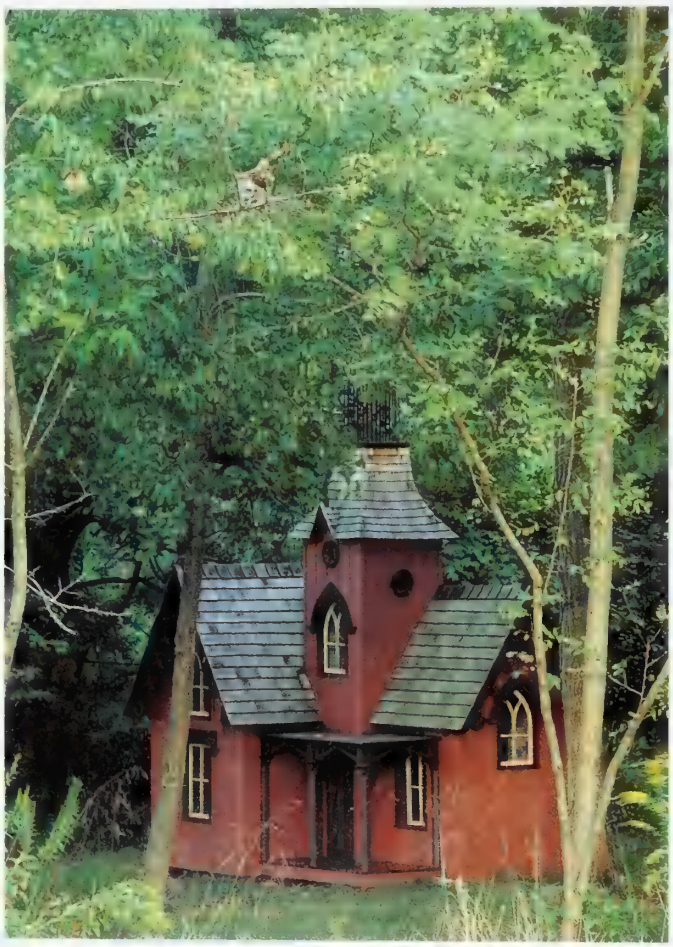
# CASTLES FOR KIDS

*Stephen Pannell indulges his passion for architecture by crafting backyard playhouses for lucky young clients*

By Lisa DePaulo



*Designer-builder Stephen Pannell (left) perches in the doorway of one of his American Gothic cottages. The interior of the cottage (below) has stenciled walls and a checkerboard floor. Pannell's first playhouse (below left), an American Gothic villa, is true to the romantic style of the Picturesque movement of the 1840s.*





**When Stephen Pannell** built his first playhouse, it was purely a labor of love. His nieces, Abigail and Emma, were two and four at the time, and as he led them by their tiny hands into the woods behind his parents' farmhouse in Kennett Square, Pennsylvania, they squealed with delight at their uncle's folly. "A dollhouse!" cried Emma.

More precisely a thirteen-foot-high, architecturally correct American Gothic villa, nestled by a stream. When Pannell saw the look on his nieces' faces, the former math teacher knew it was time to work on playhouses full-time.

Pannell was never schooled in architecture but he has always been a devoted amateur, and he has always had a flair for working with his hands. As a child he built model cars; as a teen, he progressed happily to dollhouse kits "until my sister told all my friends and everybody teased me." He developed a passion for romantic 18th- and 19th-century houses—and was dismayed by the buildings of the past he had seen demolished. "That's part of why I do this," he says, "so people can see what we've actually torn down to build strip malls."

Pannell's playhouses are not only architecturally sound, but superbly constructed. (Through blizzards and rainstorms his parents' house has leaked, but the backyard playhouse has not.) His windows are handcrafted out of Plexiglas; his roofs are cedar-shingled; his floors meticulously painted and sealed. All of his skills are self-taught—from the carpentry he learned by watching *This Old House* to the trompe l'oeil for walls that he mastered by devouring books. Inspired by a recent trip to Versailles, he likes to think of his land of playhouses as not unlike Marie Antoinette's fantasy village. "My dream," he says, "is to build one big enough to live in."

Pannell's Little Mansions, which sell for $2,900 (for the Gothic cottage) to $7,500 (for an Italianate villa), aren't just being bought for children. "I had one customer, a widow who grew up watching Shirley Temple doing newsreels outside of her playhouse. She wanted one for her grandchildren, but I think it was really for herself." ■

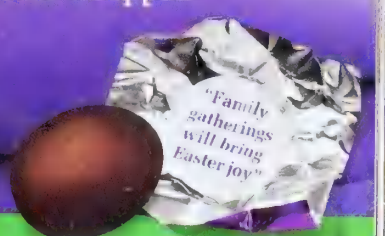
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# A VERY GREEN SURPRISE

## *The beautifully renovated garden adjoining the 18th-century* hôtel particulier *in Paris that houses the Rodin Museum is itself worthy of a visit*

By Christopher Petkanas

**Frequenters of** the Rodin Museum who always found its garden a bit melancholy and neglected, its heart-of-Paris botanical potential unfilled, owe themselves a visit—and a very green, very tailored surprise since landscape architect Jacques Sgard's recent velvet-gloved renovation. This is a garden the great sculptor knew intimately, having once rented the ground floor of the townhouse that would later become the national repository for his work.

Retaining the bones of the original 18th-century garden—three central parterres enclosed by disciplined files of linden trees—Sgard and the museum's curatorial staff have also made important changes. A crucial Rodin bronze little known to the public, *Orphée*, has found a permanent and sympathetic home among woolly thyme, Christmas roses, and monkshood. And five springs have been introduced to the western parterre, each focusing on a single plant: irises, ferns, petasites, astilbes, and daylilies.



Even the Galerie des Marbres, conceived as a wall-less outdoor installation in which it was possible to walk among twenty of Rodin's marble sculptures, has been rethought to advantage. Ecart International, French design doyenne Andrée Putman's firm, has enclosed the space in glass in addition to relighting it. Visitors can no longer enter, but the works are wonderful to view, and their number has doubled—twenty more reasons to visit the Rodin Museum. ■

***Museum treasures, top from left: Three studies of Pierre de Wissant in front of the Galerie des Marbres. Meditation (1885). Andrée Putman's new glass gallery. Above: The south facade of the Rodin Museum. Below from left: Spring, with Japanese irises and periwinkles. The center parterre, a tapis vert or green carpet, with lindens, leads to the Ugolino basin (1882). Orphée looking toward the south facade of the Rodin Museum, which opened in 1919, two years after the artist's death.***





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# THE WORD FOR DECORATING TODAY

**At a luncheon** for home furnishings journalists and editors a ew months ago, our host turned to me and said, "What's the ne word that describes decorating today?" I thought for a inute and responded "loose." A bit taken aback by my nswer, Robert Kopf, a group president for the window blind nanufacturer Hunter Douglas, turned to the other editors at he table and asked the same question.

Original, orange, fluid, comfortable, were the answers that ame back—fitting companion words for loose. Together we ere saying that there is a new spirit in decorating today that rees people to create deeply personal rooms from a wide ariety of options.

This conclusion was confirmed for me even more recently s I listened to a group of House Beautiful readers discuss heir reactions to our magazine. It was clear that one of the hings readers liked most in the pages of House Beautiful was he range of choices they encountered.

One reader said, "I find House Beautiful liberating. It gives me the courage to take risks. The magazine encourages me to try some things I wouldn't have thought of on my own. But I can do it my way, because House Beautiful gives me permission to be myself."

In this issue we celebrate the new looseness in decorating. You'll see it in the house where a lively family spends their vacation time and where one of their guest rooms has a pair of boats for beds. You'll see how chic such decorating can be in the rooms photographer Oberto Gili and *Harper's Bazaar* style director Wendy Goodman call home. And for the ultimate expression of this look in the hands of a consummate professional, turn to our story on the new country house of Paris decorator Jacques Grange.

In each of these very different houses you will find a wonderful spontaneity and freedom of expression—a few more synonyms for the word loose.

Louis Oliver Gropp

EDITOR IN CHIEF

# DEARLY BELOVED

*Each piece of furniture, each lamp and shell in Mallory Marshall and Peter Hajjenreffer's Dark Harbor, Maine, summer house preserves some tender personal history—reflecting the owners' own sense and sensitivity*

By Carol Prisant. Photography by Michael Mundy
Produced by Sarah Kaltman Cantor



*In the chair-filled living room, shocks of black linearity and several small treasures—two shells, a birdhouse on a pedestal, two tiny bronze terriers—are all silhouetted against a creamier backdrop that includes cushiony sofas, [illegible], and thirk linen-sheeting curtains. [illegible] chair lived for [illegible]*






*The essence of home, clockwise from top right: a comfortable rocker; favorite books and objects; photo of a friend, Elizabeth Holmquist (a Sister Parish cousin); old songs, old piano; original wainscoting moved from pantry to hallway. Center: A canary and finches in a fanciful cage.*

*Bobbing on the Atlantic just beyond the house (right) is Peter Haffenreffer's adored boat. Below: Linking the house to the newly built replica of his childhood garden shed is a noble white pergola. Gravel walks flank raised beds, and (center right) a perfect summer convertible awaits.*














*On the dock (above) local lobstermen Babe Hatch and Bill Riedy drop off dinner, prepared (right) by Mallory with an assist from her children, Kelsey and John. Far right: The droll sign in the pantry cautions passersby, and perhaps Father Time as well.*

**She loves Maine** for its crystalline light; its sense of measureless, honeyed time; and finally, for its silence, attributable both to its citizens' taciturnity and their profound lack of interest in power tools. Mallory Marshall has a house in [illegible] Harbor that is the essence of home. It is the reconfigured half of a once-grand structure, the other half having been moved and re-erected elsewhere. Here have come to roost a few beloved ancestors (in a cemetery she recently established, 18th-century-style, on her own home grounds); a perfect reproduction of husband Peter Haffenreffer's favorite garden shed and long-lost childhood boat; beloved mementos of dear old friends; and innumerable pieces of new and antique anthropomorphized furniture such as a leather Chesterfield in the kitchen that she considers "a big man with a cigar" and a red chair that she heard begging, "Help! Get me out of here!" from a stall at the Paris flea market.

The house was, at purchase, done up in insipid 1980s peach laced with fluffy lime. "Like California meeting Santa Fe," Marshall laughs. So when friend and mentor, Boston designer William Hodgins, "came in like a lion," swept his eyes around the living room, and declared, 'You have to put a window there,'" the "Hodgins Window" was installed posthaste. The master commented, "You can never have too much comfortable seating." He provided the butterscotch yellow upholstery that anchors the living room, and Marshall dutifully launched a great chair acquisition. Despite the potentially intimidating presence of the Hodgins Window, though, tag-sale pieces have gently insinuated themselves to mellow every room.

With talented partner James Light, Marshall has recently started her own design firm, Mallory James. For this house they have together stitched up curtains from old linen sheets (with throwaway-chic hem-level monograms), put a nun's bathtub in the "August overflow" room, incorporated a veterinary gurney into the kitchen, and turned the once-dismal attic into a whimsical aerie, a family playroom complete with snug boat beds under gables, illumined by fake portholes ("like moons"). A common thread throughout are subtle colors from putty to white, allowing Marshall's quirky treasures to shine.

Some Marshallisms: "Sofas should look like the Queen Mother"—i.e. have major presence, no fat legs, a bit of age, and lots of comfort. Do ranch-house clients yearn for old house ambiance? Mallory James says, "Fix it with moldings." Do clients desire instant history? Marshall and Light are willing to provide that, too, although they "could never work for *anyone* who didn't own at least two boxes of old, really corny Christmas ornaments."

So romantic, so sentimental, so pure, so Down East eccentric—just [illegible] Mallory Marshall.





*James Light, Marshall's decorating partner, terms the dining room wall tint "the breathiest green." The finish on inexpensive dining chairs improved with an "aging" rubdown. Marshall used laundry marker to add an Edna St. Vincent Millay verse around the border of a painted rug. A powdery painted cabinet and a Swedish clock (in the hall) are lifetime favorites.*



*In the master suite (clockwise from left) ostriches (among other birds) cavort on slipcovers, doubtless watching over their own nearby eggs, electrified and mounted on wall brackets. Mica lamp illuminates memorabilia. Red tub chair in the bathroom is a rare deep accent. Master bedroom's scribbly duvet reminds Marshall to write thank-you notes.*









*A curtain descends from the crossbeam in the attic playroom (top and above) to create a stage for theatricals, and son John marshals his troops at the foot of a cozy boat bed. Left: In guest bath, a tub offers an unobstructed view of the curly iron bed and chandelier (close relatives).*



*Scroll-painted walls in a guest bedroom echo the headboards of painted Swedish beds. A carved Inuit bear awaits a dance partner, says Marshall, and "somehow looks like Peter."*

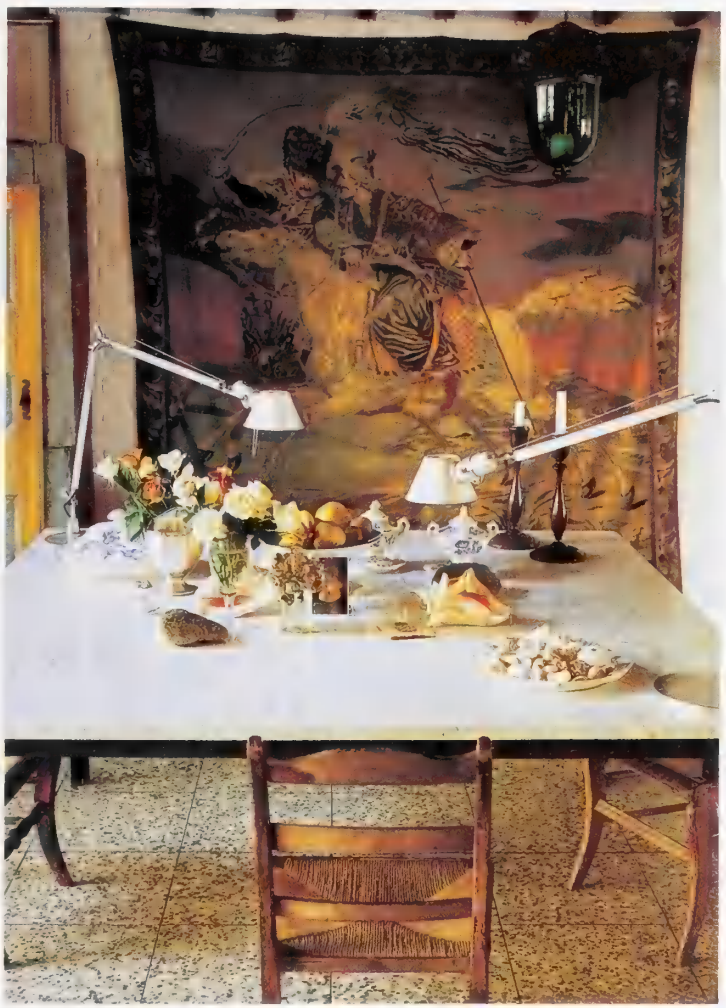

MAP OF
E WORLD
OF GARDENS
RONG



# NOT SO STILL LIFE

*Design couple Oberto Gili and Wendy Goodman work out their own universe in a Greenwich Village brownstone*

By Christine Pittel
Photography by Oberto Gili



*A Carrara marble table big enough for all sorts of activities (above), from kneading pasta to sorting slides, was designed by Gili and his friend John Ryman. Gili bought the late-19th-century Turkish tapestry for Goodman in Tangier. Opposite: A typical tablescape includes a blown-glass bottle by Judyth van Amringe, a postcard of Napoleon, and a 19th-century compote.*


PLAN
MOMENTS



*This living room loves company, according to Wendy Goodman. Oberto Gili carried the gilded armchair (granted, it was in two pieces) home on the plane from Peru. On the antique round walnut table from Italy, covered with a 1940s floral cotton tablecloth, stands a richly textured Peruvian silver bowl and a candelabra from Gili's hometown. The Pompeian-red-and-white fabric draped over the striped wing chair is one of a pair of old curtains found at Steven Bluttal in SoHo.*

**How many men** could carry an armchair onto an airplane, smile charmingly at the flight attendant, and get away with it? No problem for our intrepid photographer, Oberto Gili, who jets all over the world shooting interiors for House Beautiful and other magazines. "We will be on location in Cuzco, Peru," says Wendy Goodman, the style director of *Harper's Bazaar*, who lives with this resourceful Italian in a Greenwich Village brownstone duplex, "and in the most out-of-the-way antiques shop we'll see an object that I will automatically dismiss because I'm thinking, *How do we get it home?*" Gili, who lugged a solid brass spice basin the size of a birdbath all the way from Sri Lanka, is not daunted. "Wherever I go, I always look for something to bring back," he explains. Their rooms are a travel diary, laden with mementos—a plateful of shells from the Philippines, a tapestry found in Tangier.

But what is life like in one house with two highly cultivated design sensibilities? "There were a few things to iron out initially," admits Goodman, sipping the tea he has made for her. "I tend to be more conventional, from the school of happy, cozy furniture. Oberto is more esoteric." He looks first at the shape of an object and is drawn to plain materials: wood, marble, stone. "I don't care so much about fabrics," he says. "I do the bones, and Wendy does the dress." He's a purist. She's a pack rat. "Objects just gather around me, I can't explain it," sighs Goodman. She's tried to pare things down. It never works. "*Nothing* has ever left here," says Gili.

If he lived by himself there wouldn't be one couch in the house. "I hate couches," says Gili. "I love couches," says Goodman, who curls up to read by the window on a behemoth that could sail the Atlantic. Gili prefers to sit on a chair at a table where he can spread out all the activities of life. "A table is really the best piece of furniture you can buy," he confides. It was also the piece that caused Goodman to fundamentally question their relationship.

"That marble table was a huge. . . ."

"Say how much you like it," Gili interjects.

"Well, I love it, but getting it in here was a nightmare." Wedged in with eight guys screaming as they tried to hold on to 25 square feet of Carrara marble, Gili sent Goodman out to buy an iron saw so he could slice off the top of the front gate. "That sort of thing puts me over the edge," says Goodman, adding graciously, "Again, it points out how I will think something's impossible, but then, of course, it isn't." Finally, Gili has a surface big enough on which to roll out ravioli for twenty people. (He does all the cooking.) "He really is unique," says Goodman, "because he's very practical and hard-working, yet also fantastical and deeply creative."

"I love to work with my hands," says Gili, who will spot an overlooked box of broken parts in an Italian antiques shop and painstakingly fit a magnificent 18th-century candelabra back together. "If you restore it yourself, any object acquires a totally different meaning."

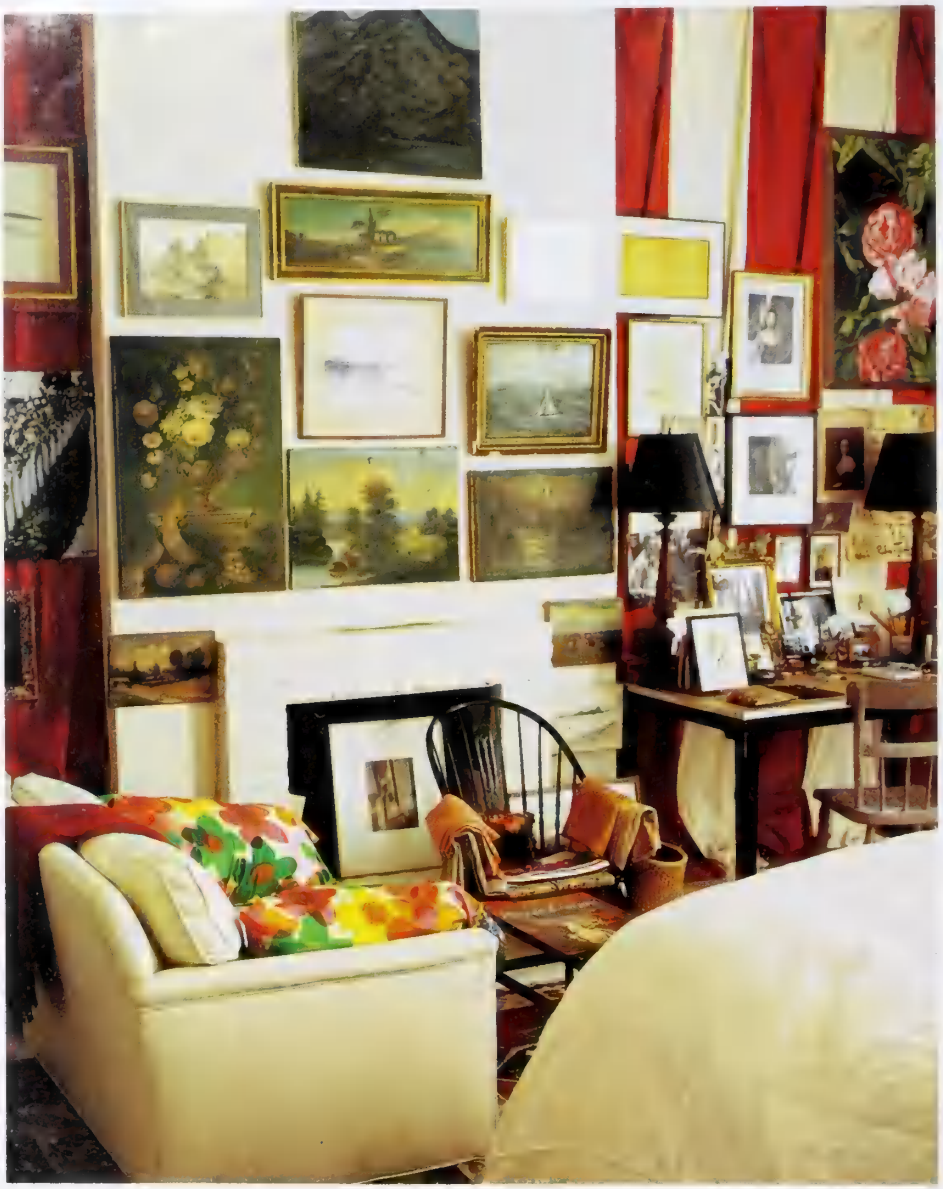
"I see the most beautiful houses in the world, and I'm constantly invigorated and inspired," says Goodman. "Here, I've taken all the things I love and built a tiny universe." And then Gili, with his photographer's eye, composes their talismans into roomscapes and tablescapes that capture their not-so-still life.





*Details of a country house in Manhattan, clockwise from top left: A woodpile out front, a real entry-stair hall, wide plank floors. The sliding glass doors of a two-story addition done in the sixties by Hal and Judy Edelman open the dining area to the garden. All shape, no comfort, this sackcloth-covered chair is meant to be looked at. Oberto Gili's office is delineated and spare; he designed its cherry desk with removable legs and purchased two metal chairs by Michael Formica—one of his first New York acquisitions. Gili restored the 18th-century Italian church altar.*



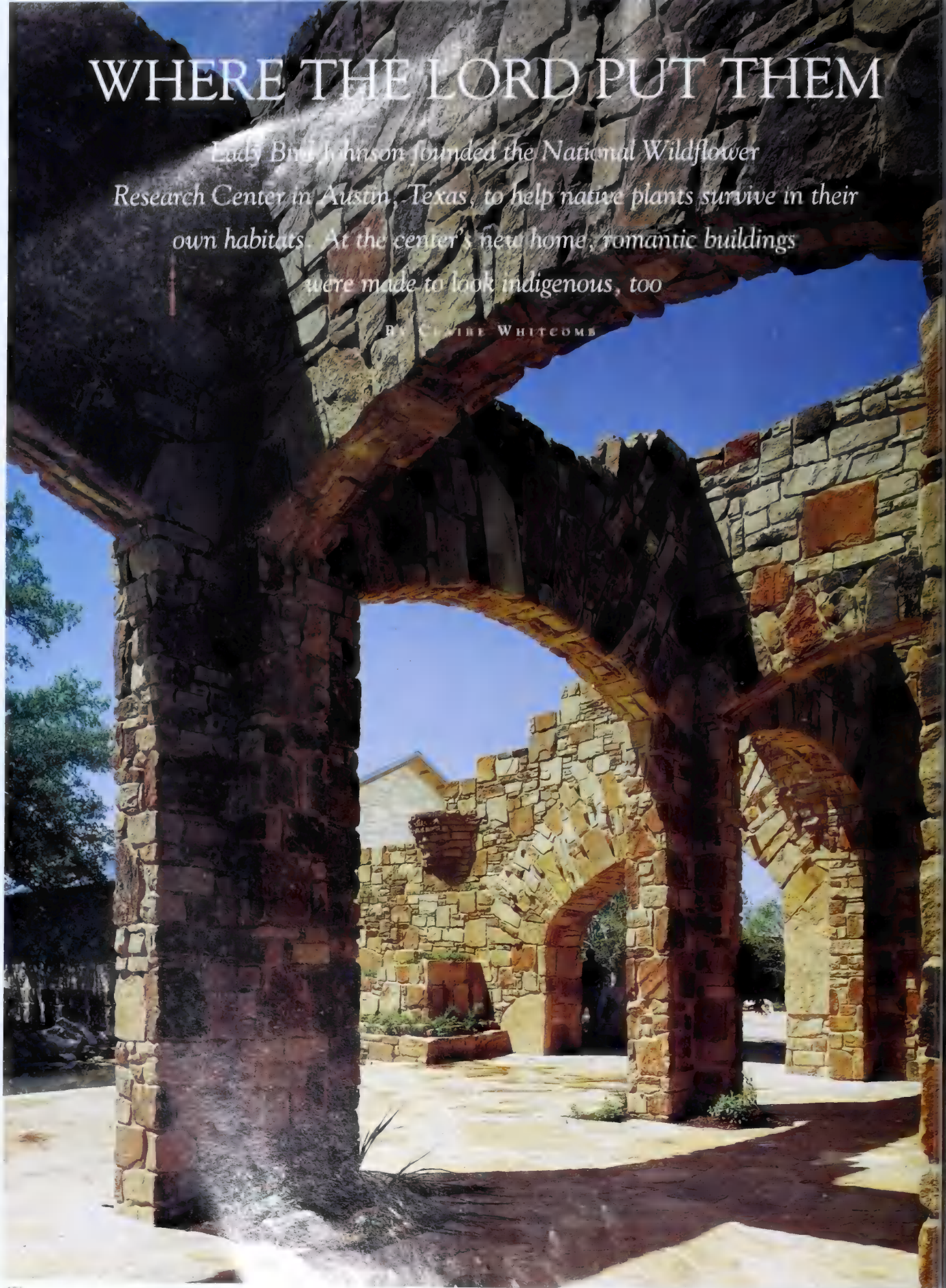


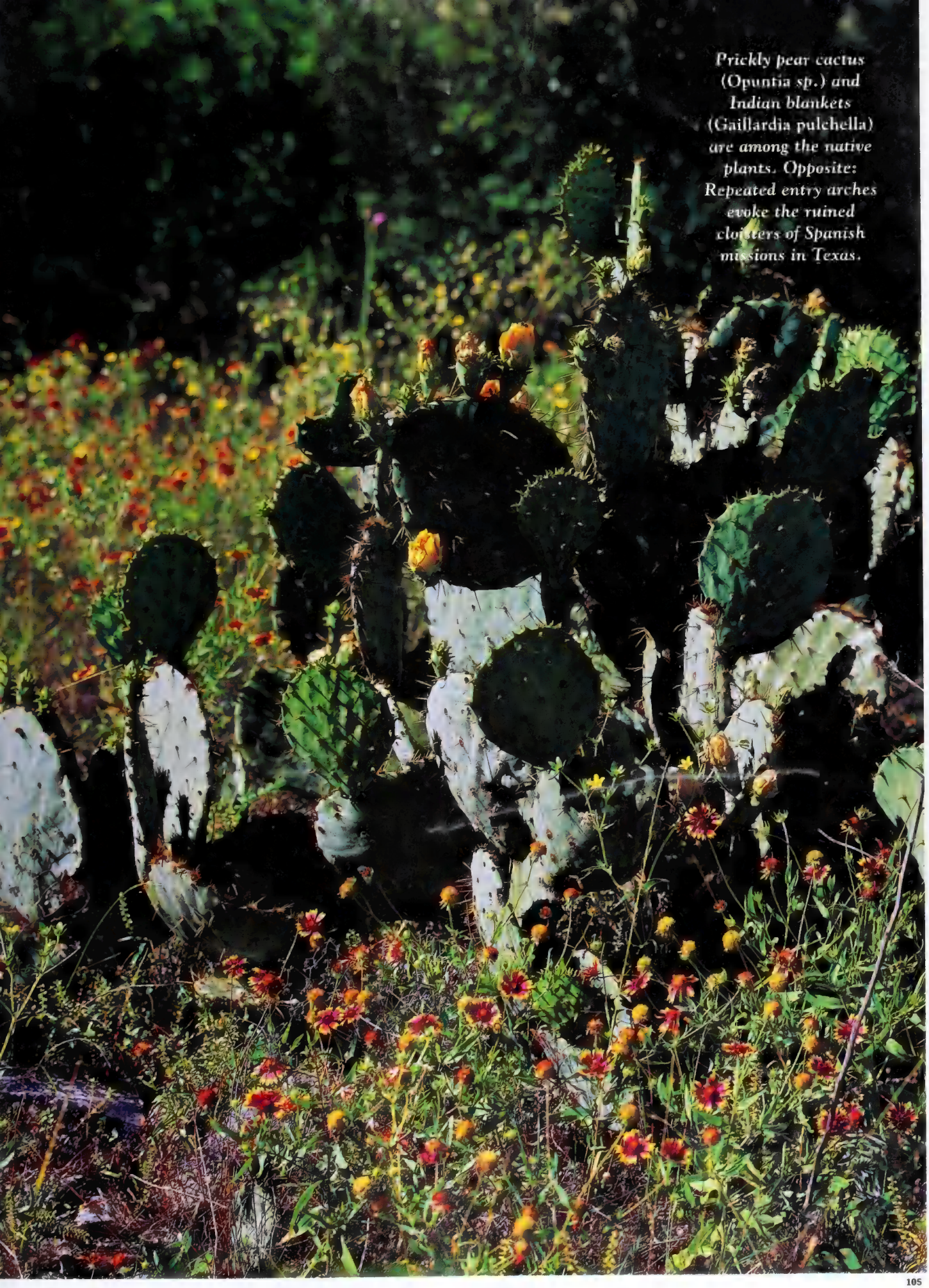
*Wendy Goodman's desk in the bedroom (above) is arrayed with postcards and photographs that please her. The watercolor in the center of the wall of thrift shop paintings was done by her father during World War II when he was stationed in the Galápagos Islands. Cameron Prather helped Goodman with the canopy (opposite), hung with washed linen and an Osborne & Little cotton print. Ruben Toledo painted the watercolor cascade of flowers beside the bed and his wife, Isabel, sewed the individual cards together.*

# WHERE THE LORD PUT THEM

*Lady Bird Johnson founded the National Wildflower Research Center in Austin, Texas, to help native plants survive in their own habitats. At the center's new home, romantic buildings were made to look indigenous, too*

By Claire Whitcomb

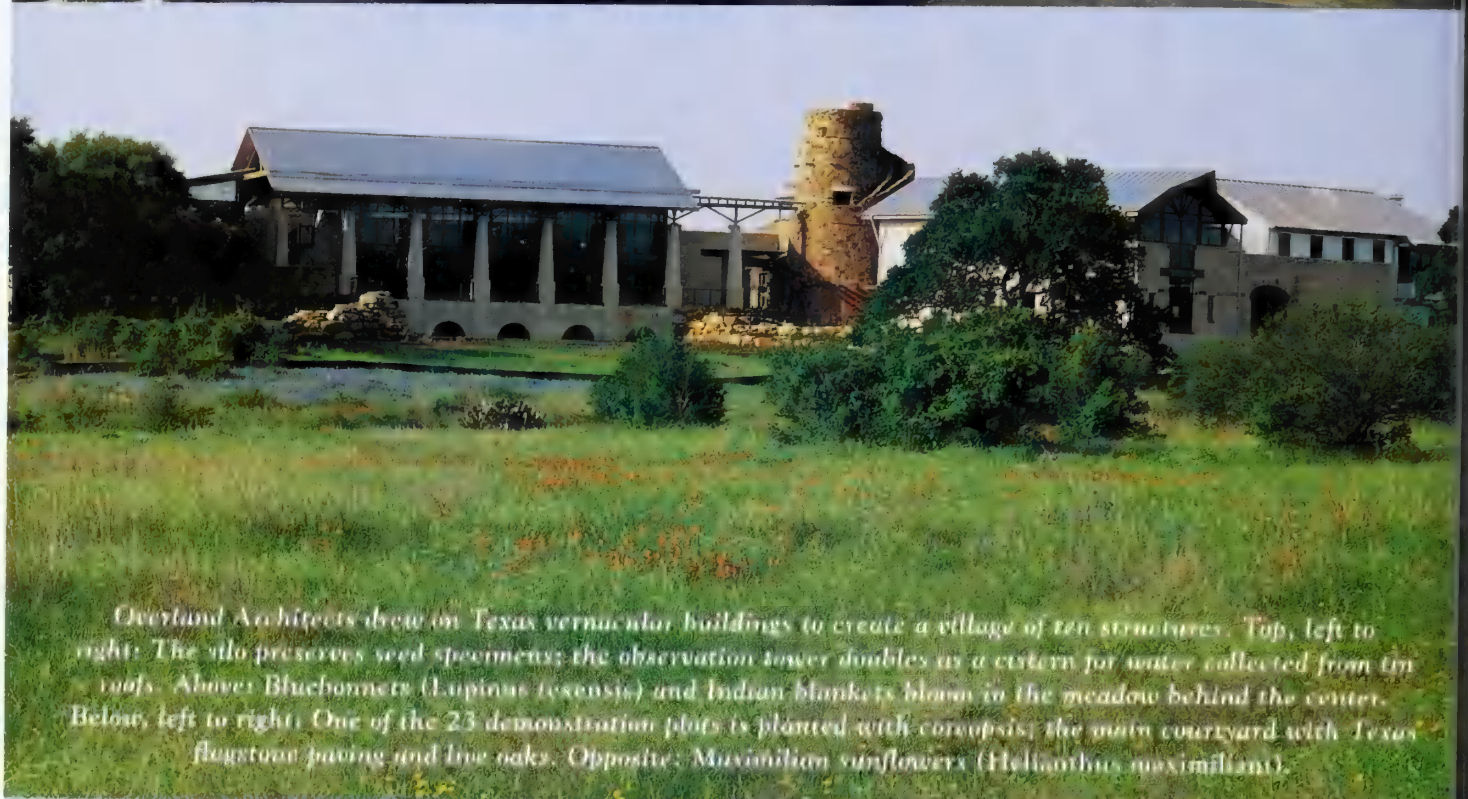




*Prickly pear cactus (Opuntia sp.) and Indian blankets (Gaillardia pulchella) are among the native plants. Opposite: Repeated entry arches evoke the ruined cloisters of Spanish missions in Texas.*







*Overland Architects drew on Texas vernacular buildings to create a village of ten structures. Top, left to right: The silo preserves seed specimens; the observation tower doubles as a cistern for water collected from tin roofs. Above: Bluebonnets (Lupinus texensis) and Indian blankets bloom in the meadow behind the center. Below, left to right: One of the 23 demonstration plots is planted with coreopsis; the main courtyard with Texas flagstone paving and live oaks. Opposite: Maximilian sunflowers (Helianthus maximiliani).*







In the stone courtyard of the new Wildflower Center in Austin, Texas, Luci Johnson stands at a microphone, calling up member after member of the Texas Highway Department to thank each one for tending to the state's roadside flowers. It is a ceremony her mother has presided over for years, but today Lady Bird Johnson has delegated the task. "I'm 83 years old," she explains. She does take a moment to talk about what she c[illegible] my last hurrah, my end-of-life project"—the National Wildflower Research Center.

Mrs. Johnson began the center on her seventieth birthday in 1982. It was intended to be a research organization to catalog, preserve, and propagate wildflowers and other native plants. Display gardens were minimal, the architecture expedient—prefab buildings put up on a farm road outside of Austin. Visitors? They were an afterthought. But an annual flow of 20,000 tourists gave the staff new ideas about the educational potential of the center. The visitors also gave Mrs. Johnson the impetus to buy 37 acres of ranch land in south Austin so that the center could be done right—with buildings that in her words "sit gently on the land," with water collected from tin roofs for all irrigation needs, with wildflowers filling both meadows and landscaped gardens.

The new Wildflower Center, which offers countless ideas for gardening at home and dispels at long last the image of the natural garden as weedy and unkempt, celebrates its first birthday this month. It opened after a marathon effort to transfer to the new site some 70,000 seedlings nurtured at the old center. Volunteers went to work transplanting as soon as the bulldozers left, and Mrs. Johnson quietly cheered them on, dropping by with carrot cake. "The volunteers barely looked up to say hello and I thought, 'If this many people care this much, we'll succeed,'" says the former first lady.

The gardens are blooming this spring, but there is still work to be done. The staff is small. The meditation garden is still unplanted. Vines have yet to cascade down towers and over pergolas. But the center itself looks as Mrs. Johnson said she wanted it to—"like God put it there." So discreetly are the buildings nestled among the live oaks of the old ranch that visitors park their cars wondering exactly where it is. They follow a path down the long line of a stone aqueduct toward a series of open courtyards and themed gardens. No central lobby lets them know they have arrived, just paths and plantings that invite exploration.

They will find a visitor's gallery, an auditorium, a library—all essential to an institution that offers classes and conferences. But architect Bob Shemwell of Overland Partners in San Anton explains, "We wanted the exterior spaces—the areas between buil ings—to have more impact than the interior spaces." His model w a village, with buttresses and aqueducts borrowed from the ea Spanish missions in Texas. The stonework was inspired by pione houses in nearby Fredericksburg; other structures of galvanized t look like neighboring ranch buildings. Archways frame views of li oaks, and everything defers to the lay of the land.

Because the Wildflower Center set out to be a role model f environmentally sensitive buildings everywhere, all constructi had to be accomplished with scarcely a bluebonnet disturb Plants were rescued, topsoil and limestone reused. Any piece land not needed as a work path was cordoned off with orange pl tic fencing. Price tags hanging on trees stated their replaceme value and reminded contractors that if roots were compacted branches nipped, there were economic consequences.

Although the Wildflower Center is a national organization it dispenses nursery and recommended species lists for every regi of the United States—its on-site plantings are almost exclusive hill country natives. Executive director Dr. David Northington sa "We want people to know they're in Texas." With one exceptic A typical suburban front yard among the demonstration gardens landscaped with non-native plants—St. Augustine grass, can lilies, and euonymus—the kind you might find anywhere in t country. Beside it is a yard similar in size but planted with buff grass and other natives that need little water or pesticides. (The "home comparison" gardens will be monitored to measure water and plant replacement costs.) Beyond is a third plot with an ev wilder look; it entirely forsakes an expanse of grass. Which mo yard is favored by hummingbirds and butterflies? Not the stand nursery garden, where nary a songbird is heard.



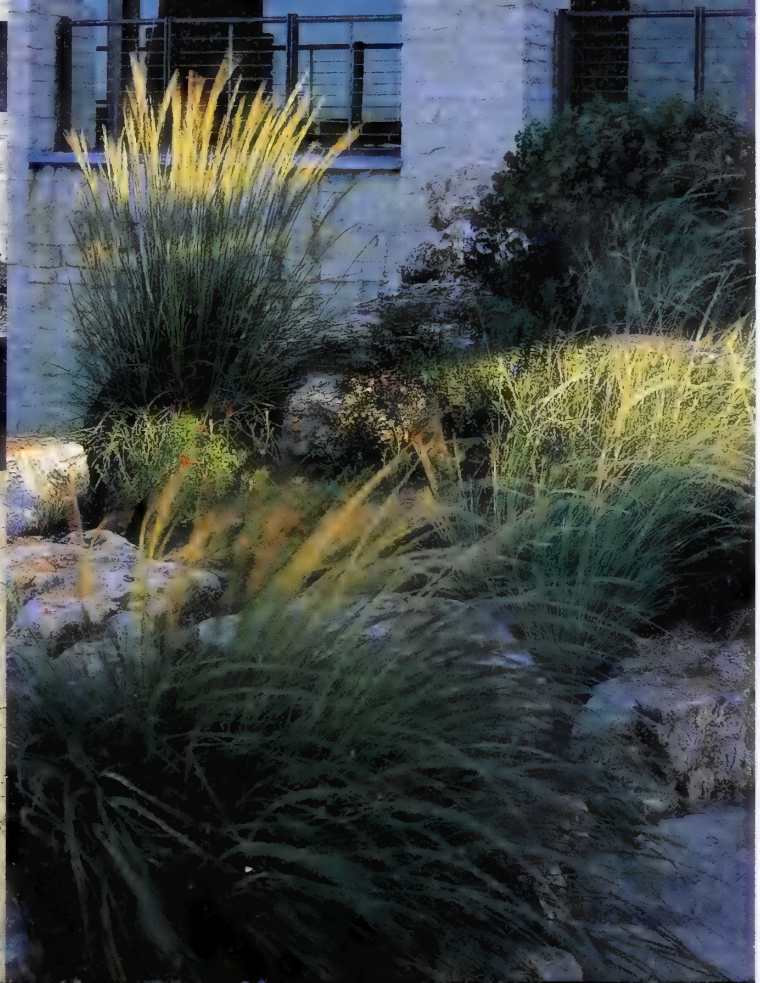




The environmental messages of the Wildflower Center subtly planted. There is information for purists, inspiration for d blers. Lady Bird Johnson's hope is that visitors will return home a view their own habitats "with fresh eyes, value the things th nature put there and not think, 'Oh goodness, that's a wildflow I've got to get rid of it and plant me some roses.'" She adds quick "That is nothing against roses but is said in salute to the nat things that belong to the area where the Lord put them."

*Above, left to right: The center's founder, Lady Bird Johnson, and her bluebonnets. The site plan was dictated by the land and "not by access to the parking lot," says executive director Dr. David Northington. A burgundy red winecup (Callirhoe sp.). Opposite, clockwi from top left. Fossil-marked limes[illegible] on the site edge[illegible] simulated spring. Native grasses below the windows of the visitor's galler Recycled topsoil provided surp[illegible] Maximilian sunflowers. Indian blankets and mealy blue sage along the nature trail.*













*The arched wall that carries the aqueduct runs along the stone path going from the parking lot toward the entry court. Opposite: Climbing the aqueduct is the passion flower (Passiflora sp.), a hardy vine favored by porch owners. It survives the Texas sun by tucking its blooms behind leaves.*

FOR MORE DETAILS,
SEE READER INFORMATION

# LETTING WELL ENOUGH ALONE

*When he leaves his glamorous city apartment for the weekend, Paris decorator Jacques Grange heads for an old farmhouse where he has kept most of the original rustic structures and surfaces intact*

By Christopher Petkanas Photography by Jacques Dirand
Produced by Carolyn Englefield





*The living room, with its massive beams, was once a shed for livestock. This is one of two seating areas in the big space. On terra-cotta tiles is laid a Berber rug. The tall 17th-century armchair wearing natural linen is fine company for a 300-years-newer upholstered armchair in the foreground—a scaled-up Jean-Michel Frank design. A playful bull with a paper hide is an homage to Picasso, who lived in the region and was an avid fan of bullfighting.*

*Grange leaves the wall over the Jean-Michel Frank sofa blank in the second seating area of the living room to emphasize the feeling of space and quietude.*



*The minimally-tampered-with rustic kitchen reveals the designer's commitment to simplicity. No vivid Souleiado prints here; just plain checks.*





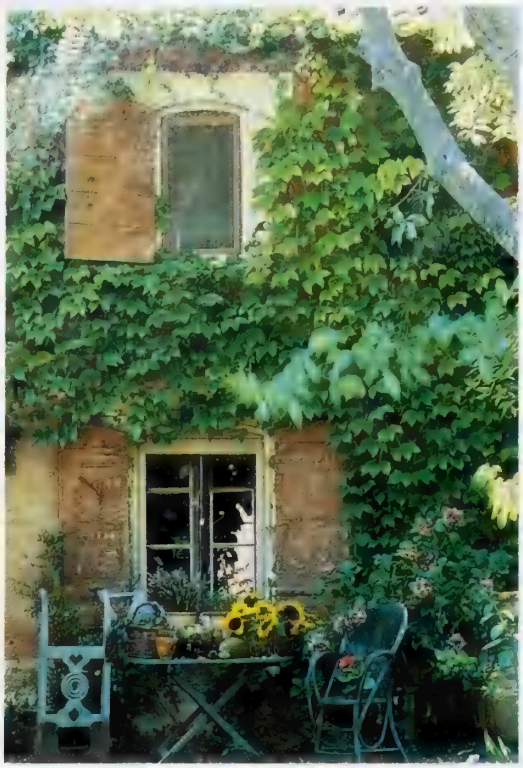
*A cold summer lunch awaits in the dappled shade of the inner corner of the ivy-covered L-shaped house. Chairs are painted chestnut strips.*

**In many ways** and on many levels it is not what one expects. At all. Despite decorator Jacques Grange's overwhelming platinum-plated celebrity, his 18th-century mas, or Provençal farmhouse, is far from the kind of fastidious rehabilitation that is as common in the south of France these days as a garlicky dish of aïoli. Rather, the L-shaped two-story house that tenderly hugs a hill of wild herbs is, as the French say swooningly, "*toujours dans son jus*"—"still in its juice," still possessing its powers.

Which also translates as friendly, familial, enchanting, beckoning, civilized, child-friendly, winsome, playful, intimate and, this being the house of a major tastemaker, seriously design-conscious, with a geometrician's love for things linear. Once a shed for livestock, the salon stirs together woven rush chairs by Corbusier disciple Charlotte Perriand, perfectly proportioned scaled-up Jean-Michel Frank upholstery, and a plain and massive oak table by Jean Royère. It all adds up to a vitrine of great 20th-century design.

An elf trapped in the elegantly attenuated body of an aesthete, Jacques Grange has an uncanny way of decorating rooms that are at once grand and personal, luxurious and yet modest. It has made him the most important and influential designer in France (some say the world); just ask Princess Caroline of Monaco, Isabelle Adjani, and Yves Saint Laurent, all clients. Grange lives happily in Colette's glamorous old digs in the Palais Royal in Paris, but escape is what he sought above all in Provence—escape to an unserious, unpretentious place.

And so he let well enough alone at Mas Mireo, as his weekend and summer house just outside Avignon is called. Instead of replacing shattered terra-cotta kitchen floor tiles with new ones, he pieced together the beautifully worn originals and stuck them back in place right where they had been. The [illegible] falls poignantly, silently [illegible]





*Jacques Grange (below) vacations at Mas Mireo (above). Within its thick walls, rooms are shaded by a plane tree and characteristic Provençal shutters, which most weekending Parisians (not Grange) would repaint. Opposite top: In winter, the owner sleeps in this second-floor room. Below: Summer finds him on the ground floor amid 1930s embroidered hangings by Boisseau.*

patches; the savage mistral intrudes through imperfectly fitting windows, and the ivy cloaking the ocher facade is knocking to come in. There are huge extravagant mounds of the bushiest, most gnarled, most fragrant rosemary, but no real garden to speak of. But who cares?

Grange strove to repossess here what he has termed "the rhythm of normal life": wandering in the dry scrubby *garrigue*, painting, thinking in the sun, burying his nose in all that rosemary. The house even encouraged him to try on a new identity: Imagine that one of Snow White's Seven Dwarfs had an artistic temperament, he says, and you have an idea of the person who decorates and lives in this place. Grange is referring to the subtle storybook atmosphere that warms every room. Antique toys are everywhere. A big but well-behaved animal population includes vintage teddy bears put out in the bedrooms as the cuddly amusement and plush companions of adult guests. Woven wicker bull's heads hang from the wooden pegs of a rustic pole rack in the salon, one of a handful of symbols throughout the house that Grange says he borrowed from the oeuvre of that other enthusiast of Provence, Pablo Picasso. Yet behind the rack is a four-panel screen in brass-edged glass: What else would you expect from the mix master who taught an entire generation how to use the decorative blender?

Mas Mireo is also an affectionate repository of international handicrafts: baskets at every elbow, Adirondack-style twig furniture, Provençal and American quilts inviting the ritual Provençal afternoon *sieste*. Colors are soft, restful, barely there, like the streaky blue-green on all the bedroom doors, borrowed from a humble border just outside the front door and slyly blurring the boundaries between inside and out.

Jacques Grange has always held that houses are meant to be lived in, not looked at. Naturally, his Mas Mireo is both.







*Visiting children usually use this second-floor bedroom, where there is a lively American flag motif and numerous toys. Classic Provençal quilts like these are called boutis. Plain wrought-iron curtain rods are used throughout the house.*

SEE READER SERVICE INFO

# A LIVELY CHAIR QUINTET

By Elizabeth Mayhew  Photographed by Harry Benson  Produced by Sarah Shaw



**TORI GOLUB**
**Andrew Frank Interior Design**
*Leopard skin tapestry, khaki cotton velvet, and wood bead fringe reflect Golub's affinity for natural textures and neutral colors.*

**CORINNE CALESSO**
**American Design Company**
*Mixing the unexpected is Calesso's trademark. Here: fine-line black-and-white ticking with formal silk fringe, taffeta welting.*

**LLEWELLYN SINKLER**
*Leavening her classical training with whimsy, Sinkler chose a jazzy ocher cotton fringe that shakes up a serious woven paisley.*



*To demonstrate decorating's infinite variety, we asked five designers to personalize the same Brunschwig chair using their choice of Brunschwig fabrics. In a write-in auction to benefit Furnish a Future, you can bid on your favorite piece*

FOR MORE DETAILS AND AUCTION COUPON, SEE READER INFORMATION

**SHEILA BRIDGES**
*Her strong preference for blue and green led Bridges to select this diamond-patterned velvet. Fringe deepens the formality.*

**EVE ROBINSON**
*Robinson composed her chair using two different chenilles, tiny checks and windowpane checks. She left the legs exposed and applied green cotton cording as an accent.*



# GENTLEMAN'S CLUB

*Sepia sets the tone in designer William Sofield's own Manhattan apartment, which manages to be both sumptuous and sober—and subtly surprising*

By [illegible] Photography by Laura Resen



*Sofield chose two leather-upholstered Elephant chairs by Jacques-Émile Ruhlmann, which can survive the onslaught of two Dalmatians and the direct sunlight in the living room (left) better than fabric-covered chairs would. A still life in black and white (below) includes peonies in a Wedgwood basaltes ware bowl, a fanciful pagoda lamp.*

**Draping 110 yards** of almond-colored cashmere at the window may seem like glorious excess, but according to designer William Sofield, partner in Aero Studios, it's eminently practical as well. "The living room's vaulted ceiling is 18½ feet high, and that window fills one whole wall," he explains. "In winter it gets rather chilly, and besides, New York isn't as quiet as it was in 1929 when the building went up."

Sofield had been looking for something in its original state—"in *any* original state, I didn't care what period"—when he found this apartment, constructed just before the Crash for people who wanted a Manhattan pied-à-terre. "The public rooms were very grand, but there was no kitchen and no closets," he says. The building had been set up like a hotel, with staff quarters on the top floor, a kitchen in the basement, and call buttons to summon a meal. Sofield now cooks in the former butler's pantry, and he chose large pieces of furniture that offer ample storage, like the Art Deco rosewood men's wardrobe by Louis Majorelle opposite the living room fireplace.

What pulls these rooms together is the chiaroscuro of light walls and dark woods, for Sofield's taste spans a spectrum of periods. The dining room, for example, is a cultural smorgasbord. A large sanctuary chest from the south of France holds the china, and two Herter Brothers Egyptian Revival chairs upholstered in African kuba cloth flank a George Nelson table. "Japanese temple candlesticks like the two turned into lamps on the console table inspired Louis Comfort Tiffany, who made the candlesticks on the dining table," says Sofield. "Then Charles Eames, who designed the little occasional table and the plywood chair nearby, was influenced by Tiffany's organic shapes. I enjoy tracing that continuum of ideas."



An unpretentious assemblage of found and favored objects animates rooms that are as comfortable as a club for English gentlemen. Every piece is pressed into service. "I'd rather not have it if I don't use it," Sofield says. Even the decorative touches are functional. Raffia wainscoting in the bedroom keeps the walls of a tight space unmarked by bumped furniture. Sofield's singular style makes practicality a pleasure.



*Sofield stripped the paint off the original steel fire doors (above). A shelf pulls out of Aero's parchment-and-slate console table, which also serves as a desk.*

*In the dining room (right), elephant trunks and octopus tentacles grasp candles in the fantastical turn-of-the-century Basque chandelier. The torchères are actually firehose nozzles corked with candles.*





*The aluminum and plastic Castelli table (above) in front of a cheval mirror lit with a photographer's lamp rumored to have been Man Ray's provides a place to write letters.*

*An ebonized Aesthetic Movement extravaganza carved with sunflowers, lotus blossoms, and Moorish detailing (below) does double duty as medicine cabinet and dressing table, with towels stacked underneath.*





*Syrupy finish was stripped off a German mahogany table, c. 1870 (above). Lamp by Jean-Michel Frank*





*After the designer picked all the yellow petals off the sunflowers, he arranged them in Christofle silver champagne buckets (above).*

*Drafting lamps on Eileen Gray tables provide bedside light (below). Black-green coverlet reverses to khaki twill.*

















# COUNTRY NEIGHBOR

*It may resemble the nearby farm complexes that grew over centuries, but in this rambling new house every inch is planned*

By Susan Zevon

Photographs by Judith Watts

*From any angle, the Massachusetts house by Deborah K. Reiser is inviting. Pool and landscaping by the firm of her son and daughter-in-law, Reiser/Umemoto Architects.*



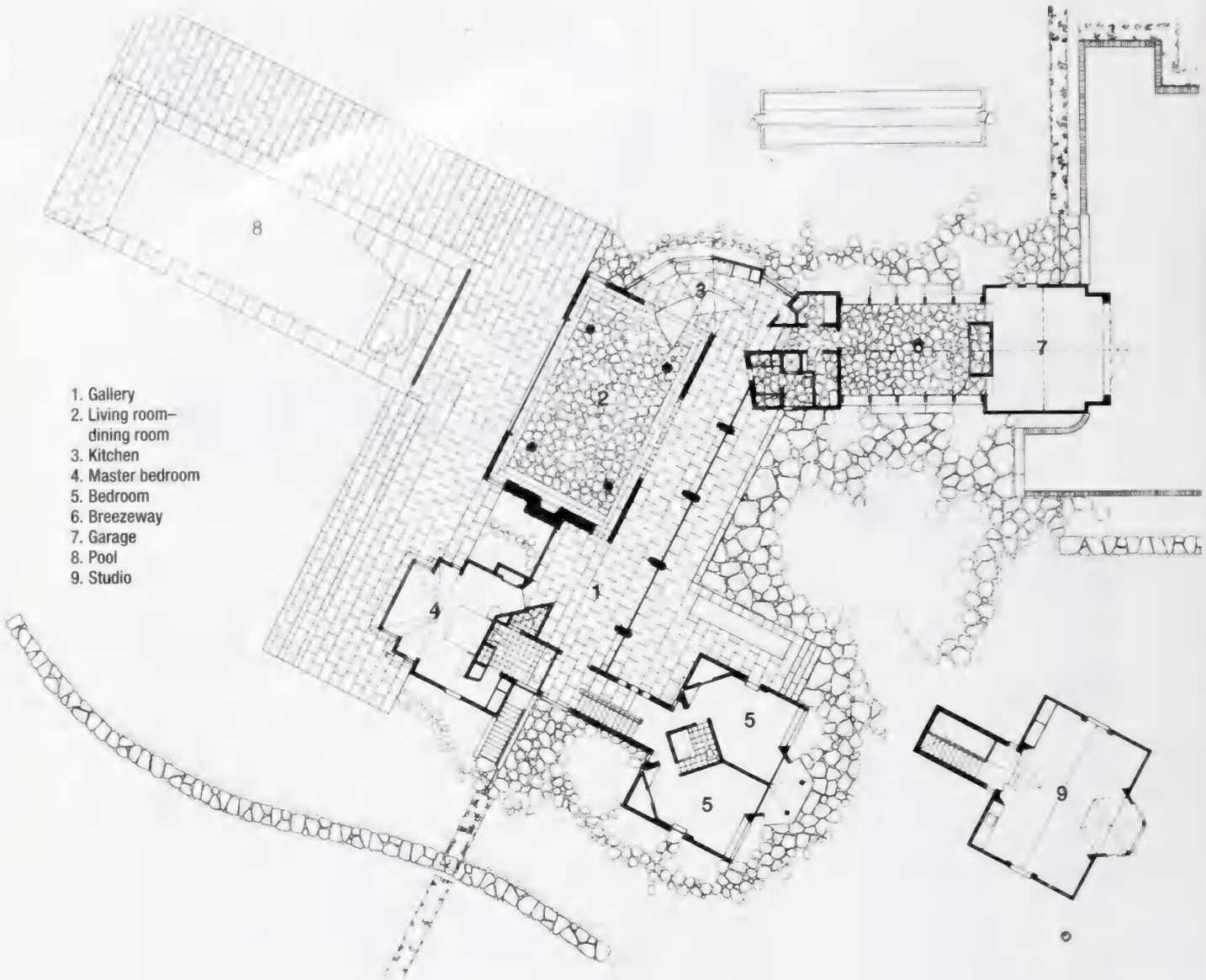
*with [illegible] fireplace stone from stones once used for boundary fences on rocky New England farms, is the heart of the house. Debora Reiser designed much of the furniture, including the dining and coffee tables, the living room rug, and [illegible] aluminum chandeliers (this page and opposite, top two views). A wall of sliding glass doors opens the living room to the pool terrace, and near it an antique kilim rug separates living and dining areas. The Early American painted cupboard near the dining table is one of several choice antiques in the house. Opposite below: The kitchen ceiling is made of cedar and shaped, says the designer, like a parasol.*












**Clusters of small gabled farm buildings**—some handed down through generations of the same family—dot the pleasant rolling landscape of the Berkshire Mountains. Such clusters inspired designer Debora K. Reiser when she was given the commission for a complex 5,000-square-foot house in a former cornfield. Instead of running the danger of flouting local tradition and offending local eyes with one massive contemporary pile, she went the farmers' way with a grouping of humanely sized structures, each placed where it would be the most useful.

The clients are a couple with grown children and, significantly, the onetime professional dancer wife's favorite type of space is a dance studio: big, airy, light, conducive to movement. This was exactly the type of space Reiser had given the couple in their city apartment, and they asked for more of the same on their seventeen Berkshire acres. The requirements for the house included three bedrooms, a workshop-exercise studio for him, a kitchen for her that was separate but not completely closed off from the living and dining rooms, lots and lots of windows, and a screened porch.

The main volumes, enclosed in white vertical siding under pitched roofs of cedar shakes, resemble neighboring farm buildings, but a contemporary glass-and-painted-stucco link connects the main portion of the house (living and dining rooms and master bedroom suite) to two guest bedrooms topped by the studio. "The kitchen pivots off the dining room into the view of the woods like a bird's wing," explains the designer; and from the kitchen a back hall opens to a breezeway that connects the house to the garage (plan, above).

Large expanses of glass—both doors and windows—bring in views on all sides. When visitors step in the front door they see through the living room's back wall to the Berkshire Mountains in the distance, over a pool terrace just outside. A glass-enclosed gallery runs the entire length of the living–dining room, leading to the kitchen at one end and the master bedroom at the other. The couple got everything they asked for except the screened porch. This was to be the last element built, but when they saw how totally the house embraced the outdoors, they abandoned the idea. "The whole place is like a screened porch," both owners have been heard to say.





*To emphasize the connection between indoors and outdoors, Debora Reiser used the same bluestone flooring in the living room, gallery, kitchen, and terraces. Left: View from the entry court to the link that connects the main rooms with the guest wing. Right: Looking from the breezeway between the house and garage to the two-story tower that contains guest rooms topped by the workshop-exercise studio.*





*The gallery that runs along the length of the main rooms (left) has the generous feel of similar open spaces in Texas ranch houses; here, however, the outer wall is closed by glass framed with red columns. A contemporary link (right) connects the main rooms of the house to the guest wing. Roof caps, collected locally, stand on pedestals at the end of the gallery with as much visual impact as any works of art.*





*In one of the guest bedrooms (left) a cherry pencil-post bed designed by Reiser is covered by a late-19th-century log cabin quilt. In the other guest bedroom (right), Reiser's contemporary version of a sleigh bed, produced in aluminum, is covered with a Lancaster County Amish nine-patch quilt. Both quilts are from Judith & James Milne in New York.*





*A mahogany staircase with painted-steel handrail leads to the studio used by the owners for work and exercise. Sheetrock walls are painted to resemble the exterior stucco. Far left: A dramatically formed cedar ceiling provides a canopy for the master bedroom, where a Mennonite wool-and-velvet quilt is seen on a bed designed by Reiser. The glass-enclosed sitting area looks into the hills.*

FOR MORE DETAILS, SEE READER INFORMATION

# COOKING WITH THE MASTER

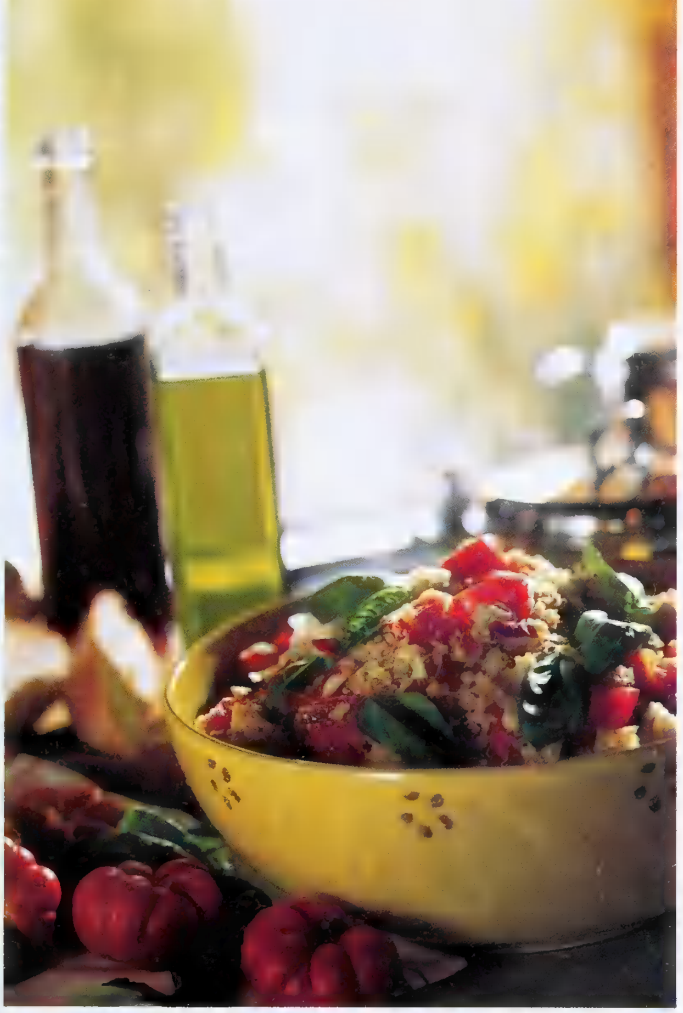
*Giuliano Bugialli's school in Florence has been a mecca for amateur and professional cooks since 1973. Now he has an added attraction—a state-of-the-art kitchen in a 10th-century farmhouse in the Chianti countryside*

By Jane Ellis
Photographs by Elizabeth Zeschin



*Students learn the art of spit-roasting in the Renaissance-style fireplace of Bugialli's country house. The rosticceria doubles as a dining room for the daily five-course lunches for students and their friends. Opposite, clockwise from top left: Sage- and rosemary-scented cannellini beans, enriched with the drippings of roasted meats and sausages; a mid-morning snack of panzanella, the hearty Tuscan bread salad redolent of the region's fruity olive oil; deep-fried eggplant Neapolitan style; a Sicilian peperonata.*









**For many food lovers,** a dream holiday is one spent in the kitchen cooking under a master teacher, especially when that kitchen is in a gastronomic heaven like Italy. For the past 23 years Giuliano Bugialli has welcomed hundreds of students—lawyers, doctors, artists, homemakers, and professional chefs—to just such a school in a 13th-century town house in Florence.











This year he has expanded, transforming a handsome stone farmhouse thirty minutes outside the city into a superbly designed and equipped kitchen. Intensive one-week courses covering traditional cookery from all over Italy now take place both in the city and the country. The week includes hotel accommodations in Florence and morning classes culminating in a tasting lunch of the day's work.













Bugialli is a demanding teacher despite his warm humor, and everyone is expected to rise to his standards, whether chopping parsley or producing fresh pasta. Each class starts with a postmortem of the class before, a review of the previous night's dinner, and a run-through of the day's program. Midmorning, when energy flags, out comes the Tuscan bread salad called panzanella, a wedge of frittata, or a square of focaccia and a glass of wine. Lunch often stretches into the late afternoon. Then the group splits up; some shop, others get in line for the Uffizi. Each night Bugialli takes the group to a local restaurant, choosing menus to ensure a broad tasting of the region's cuisine. "I want to show them what Italian food really is," says Bugialli, whose new book *Foods of the Italian Islands* will be published by Rizzoli this fall. After a week of total immersion in Italian cuisine, tastes have broadened, palates have been honed, and everyone has a sheaf of winning recipes to take home.



*Orecchiette is tossed with cauliflower, potato, arugula, and tomato. "Robust, full-bodied foods are always the most popular," says Giuliano Bugialli. Opposite, from top: The Chianti farmhouse where classes for Bugialli's "Cooking in Florence" program take place. Students are put through their paces as maestro Bugialli (with the beard) keeps the standards and spirits high.*

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION

### TUSCAN BREAD SALAD

**1 pound crusty Tuscan bread, preferably ½ pound white and ½ pound whole wheat, several days old and cut into large pieces**
**8 tablespoons strong red wine vinegar**
**3 very large ripe tomatoes, seeded and cut into 2-inch pieces**
**8 anchovy fillets packed in oil, drained and cut into small pieces**
**1 medium-size red onion, peeled and cut into ½-inch pieces**
**8 scallions, white part only, cleaned and cut into ½-inch pieces**
**15 large fresh basil leaves, torn into thirds, plus 15 whole leaves**
**Salt and freshly ground black pepper**
**¾ cup olive oil**
**3 hard-boiled eggs, quartered, optional**

Place the bread in a bowl and pour in 6 cups cold water and the vinegar. Soak the bread for ½ hour. Place tomatoes and anchovies in another ceramic or glass bowl. Soak the onion and scallions in a bowl of cold water for ½ hour.

Squeeze the liquid out of the bread. Add the bread to the tomatoes. Do not mix. Drain the onions and arrange them on top of the bread. Sprinkle the torn basil over top. Cover the bowl with plastic wrap and refrigerate for at least ½ hour.

Season the salad with salt and pepper to taste. Drizzle the olive oil over top. Toss salad very well. Garnish with whole basil leaves. If using hard-boiled eggs, arrange them on top of the salad just before serving. Serves 6 to 8.

### CANNELLINI BEANS WITH HERBS

**2 cups dried cannellini beans**
**6 tablespoons olive oil**
**3 large cloves garlic, peeled**
**16 large leaves fresh sage or 3 sprigs fresh rosemary, or a combination of both**
**Coarse salt**
**Salt and freshly ground black pepper**

Soak the beans in a bowl of cold water overnight. Drain beans and rinse well.

Bring 5 quarts cold water to a boil in a large stockpot over medium heat. Add beans, 2 tablespoons olive oil, garlic, and 6 leaves sage or 1 sprig rosemary. Let boil gently for about 35 minutes. Beans should be tender, not mushy. Season with coarse salt to taste and cook for 2 minutes.

Drain the beans and place them in a ceramic or glass bowl. Cover with a cotton kitchen towel or with dampened paper towels. Set aside.

If serving with roasted meat or fowl, place roasting rack with meat in a roasting pan. Add remaining oil and herbs to beans. Season with salt and pepper to taste and toss well. Drain beans into bottom of roasting pan. Roast meat, allowing any drippings to fall into the beans. Stir beans every 10 minutes, adding a little water or broth if they become too dry. Cook until meat reaches desired doneness. Serve beans as a side dish.

If cooking beans alone, place beans in a sauté pan over medium heat. Add remaining oil, herbs, and salt and pepper to taste. Toss well. Cook until heated through. Serves 8.

### SEMOLINA GNOCCHI WITH MEAT RAGU

*For gnocchi:*

**5½ cups milk**
**Large pinch ground saffron**
**¾ pound very fine semolina**
**Salt and freshly ground black pepper**
**Freshly ground nutmeg**
**4 tablespoons unsalted butter**
**2 extra-large egg yolks**
**1 extra-large egg**
**¼ cup lukewarm chicken broth, preferably homemade**
**½ cup freshly grated aged Pecorino cheese**

*For ragu:*

**1 pound boneless pork loin, in one piece**
**¾ pound beef, in one piece**
**¼ cup olive oil**
**12 tablespoons unsalted butter, cut into pats**
**1 cup dry red wine**
**1 medium-size red onion, peeled and coarsely chopped**
**2 medium-size cloves garlic, peeled**
**5 fresh basil leaves**
**2 pounds very ripe tomatoes, chopped, or 2 pounds drained canned tomatoes, preferably imported Italian, passed through a food mill**
**Salt and freshly ground black pepper**
**½ cup freshly grated aged Pecorino cheese**

Prepare gnocchi: Wet the bottom of a medium-size casserole with cold water. Pour in the milk and set casserole over medium heat. When the milk reaches a boil, add the saffron and begin adding the semolina very slowly, continuously stirring with a wooden spoon to prevent lumps from forming. When all the semolina is incorporated, cook for 10 minutes, stirring constantly with a wooden spoon. Season with salt, pepper, and nutmeg to taste. Add the butter and cook for 2 more minutes. Remove from heat and stir for a few seconds. Combine the egg yolks, egg, and chicken broth in a bowl, and add it to the semolina. Add the cheese and stir well.



Transfer mixture to a 15-by-10½-inch jelly-roll pan that has been lined with plastic wrap and then lightly oiled. Using a spatula moistened with hot water, spread the mixture out to an even thickness. Let the gnocchi rest at least 1 hour or until cool. Gnocchi may be prepared one day in advance, covered, and refrigerated until ready to use.

Prepare ragu: Remove any extra fat from the meats. Place the oil and 4 tablespoons butter in a medium-size casserole over medium heat. When butter has melted, add the meats and sauté for 10 minutes, turning several times during cooking. Add the wine and cook for 10 minutes or until wine has evaporated. Transfer meat to a cutting board and cut into thin strips. Coarsely grind meat in a meat grinder. Return meat to the casserole, add the onions, and cook over medium heat for 5 minutes.

Finely chop the garlic and basil together and add them to the casserole. Add the tomatoes and season to taste. Cook mixture, covered, for 1 hour, stirring occasionally.

To assemble: Unmold the cooled gnocchi onto a cutting board and cut it into 3-inch-diameter rounds with a biscuit cutter or the rim of a glass. Use 2 tablespoons butter to heavily coat a 13½-by-8¾-inch glass baking dish. Arrange half of the gnocchi rounds in one layer in the baking dish. Pour half of the sauce over top, then half of the cheese, and half of the remaining butter. Repeat layering process, but top layer should be sauce, not cheese. Bake in a preheated 375°F oven for 25 minutes. Serves 8 to 10.

### SICILIAN-STYLE PEPERONATA

**8 large bell peppers of various colors**
**1½ pounds fresh tomatoes or 1½ pounds drained canned tomatoes, preferably imported Italian**
**½ cup olive oil**
**2 medium-size red onions, peeled and coarsely chopped**
**3 tablespoons red wine vinegar**
**Salt and freshly ground black pepper**
**½ pound green olives in brine, halved and pitted**

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# CARE PACKAGE

*Wholesome meals by mail help you put dinner on the table—fast*






***Cornish game hen with a cranberry glaze, rice, and green beans (right) heats up in 35 minutes. Above: Everything arrives labeled.***

PAUL WHICHELOE

**Are you unable** to cook for yourself, or know someone who is? Call the Extended Family, a mail-order company that sends home-style meals nationwide via express delivery. The firm is the brainchild of New York actress/playwright Gretchen Cryer, who thought up the idea after a year of cooking dinners in her apartment and sending them overnight to her invalid parents in Indiana.

Based in Hudson, New York, the Extended Family ships about 20,000 meals every month to two-career families, singles, and people who just want a break from the kitchen. "I didn't want to rely on takeout pizza when I got home from the hospital," says Debbie Stier, the mother of a newborn, who heard about the company from a friend.

Customers choose from over 28 hearty entrées, including Yankee pot roast, chicken potpie, and stuffed manicotti. Side dishes are included, as are breads and desserts. A seven-meal package costs $70 for generous single portions and $130 for two. To order, call 800-235-7070. *Elizabeth Mayhew*

**5 leaves fresh basil, torn into thirds, plus extra whole leaves for garnish**

Roast peppers on a grill or over the open flame of a gas range until charred and blistered. Place in a plastic bag to cool. Peel, stem, and seed peppers. Cut peppers into 1-inch strips and place between layers of paper towels to dry.

If using fresh tomatoes, blanch them in boiling water, then skin and seed them. Leave tomatoes in large pieces. If using canned tomatoes, pass them through a food mill, using the disc with the smallest holes. Set aside.

Heat the oil in a large skillet over medium heat. When oil is warm, add the onions and sauté for 5 minutes or until translucent. Add the vinegar and cook for 2 minutes. Add the tomatoes and cook for 15 minutes. Add the peppers and cook for 10 minutes. Season with salt and pepper to taste. Add olives and torn basil leaves and cook for 10 minutes, tossing all ingredients together several times during cooking. Remove from heat, transfer to a platter, and garnish with basil leaves. Serves 6 to 8.

### PUGLIA-STYLE ORECCHIETTE

**¾ cup olive oil**
**4 large cloves garlic, peeled and coarsely chopped**
**10 anchovy fillets packed in oil, drained and cut into small pieces.**
**1½ pounds ripe tomatoes, halved, seeded, and chopped**
**1 pound potatoes, peeled and cut into ¾-inch cubes**
**1 pound arugula, cleaned and stemmed**
**1 medium-size cauliflower, cleaned, leaves removed, and flowerets separated**
**Coarse salt**
**1 pound dried orecchiette, or any other dried short pasta, preferably imported Italian**
**Salt and freshly ground black pepper**
**1 heaping teaspoon hot red pepper flakes or to taste**
**Fresh basil for garnish**

Place the oil in a large skillet and set it over low heat. When the oil is lukewarm, add the garlic and sauté until lightly golden. Add the anchovies and mash them with a fork. Add the tomatoes and cook for 4 minutes. Remove from heat and set aside.

Place the potatoes and arugula in a bowl of cold water. Place the cauliflower in a separate bowl of cold water. Set both aside for 30 minutes.

Bring a large pot of cold water to a boil and add coarse salt to taste. Drain the potatoes and arugula and add them to the pot. When the water returns to a boil, add the orecchiette and cook for 1 minute. Drain the cauliflower, add it to the pot, and stir very well. Cook until pasta is al dente, about 9 to 12 minutes.

Drain the pasta and vegetables and add them to the reserved skillet. Place skillet over medium heat, add red pepper flakes, and season with salt and pepper to taste. Toss mixture very well and cook for 30 seconds. Transfer to a large warmed serving platter. Garnish with fresh basil. Serve immediately. Serves 6 to 8.

### PASTA PACKAGES WITH MASCARPONE AND TRUFFLES

***For stuffing:***
**2 pounds fresh spinach, stemmed**
**Coarse salt**
**¼ pound ricotta**
**½ pound mascarpone**
**½ cup freshly grated Parmesan cheese**
**1 extra-large egg**
**3 extra-large egg yolks**
**Salt and freshly ground black pepper**
**Pinch of freshly grated nutmeg**

***For pasta:***
**2¼ cups unbleached all-purpose flour**
**4 extra-large egg yolks**
**4 tablespoons olive oil**
**Pinch of salt**

***For balsamella:***
**10 tablespoons unsalted butter**
**1 medium-size clove garlic, peeled and finely chopped**
**4 tablespoons unbleached all-purpose flour**
**4 cups milk**
**Salt and freshly ground black pepper**
**1½ ounces white truffle paste**
**Shavings of fresh white truffles, optional**

Prepare stuffing: Soak the spinach in a bowl of cold water for ½ hour. Bring a large pot of cold water to a boil over medium heat and add coarse salt to taste. Drain the spinach and add it to the pot. Boil spinach for 5 minutes. Drain spinach again and cool it under cold water. Squeeze the spinach dry and finely chop it on a cutting board. Place spinach, ricotta, mascarpone, Parmesan cheese, egg, and egg yolks in a ceramic or glass bowl and mix very well. Season with salt, pepper, and nutmeg to taste. Mix well, cover with plastic wrap, and refrigerate until needed.

Prepare pasta: Place the flour on a pasta board. Make a well in the center. Place the eggs, oil, and salt in the well and mix them together with a fork. Begin to incorporate



the flour from the inside of the well with the fork. Always incorporate fresh flour from the lower part of the well and push it under the dough that forms to keep it from sticking to the board. Remove any pieces of dough that stick to the fork and incorporate them. When almost half of the flour has been absorbed, start kneading, always using the palms of your hands in a folding motion, not your fingers. Continue adding the flour until it is almost all incorporated. Any flour that is left on the board should be sifted to remove bits of dough and reserved.

Cut the pasta dough into 4 equal pieces. With the palm of your hand, flatten a piece of dough to about ½-inch thick. Set a pasta machine on the last notch. Turning the handle of the pasta maker, pass the piece of dough through the rollers. Lightly flour dough on one side, fold it in thirds, and press down to seal the layers. Starting with an open end of the dough, pass it through the rollers again. Repeat this folding and rolling about 8 to 10 more times, or until dough is smooth and elastic. Set the rollers to the next thinnest setting, and roll the dough through the machine. Flour the pasta on both sides and pass through the next thinnest setting. Repeat flouring and rolling the dough until it is less than 1/16-inch thick. Gently pull the sheet of pasta out to its full length, free of folds. Sprinkle a cotton dish towel with flour and lay the sheet of pasta on top. Let sit until a thin film forms on pasta before cutting. Repeat entire process with remaining pasta dough pieces.

Cut the pasta sheets into 6-inch squares. Cook the pasta squares for a few seconds in salted boiling water. Place 2 tablespoons oil in a bowl of cold water. Transfer pasta squares with a slotted spoon to the bowl. Remove pasta and let rest in one layer on dampened cotton dish towels until needed.

Prepare *balsamella:* Melt 8 tablespoons butter in a heavy saucepan over low heat. Add the garlic and sauté for 2 minutes. Add the flour and cook, stirring with a wooden spoon, until flour is completely incorporated,

about 1 to 2 minutes. Remove from heat and let rest for 10 to 15 minutes.

Heat the milk in another saucepan until it is very close to the boiling point. Put the butter/flour mixture back over low heat and very quickly add the hot milk, stirring constantly with a wooden spoon. Be careful not to pour the milk in slowly; this can create lumps in the sauce. When the sauce reaches the boiling point, season with salt and pepper to taste. Add the white truffle paste and stir well. Cook the sauce slowly, continuing to stir until thickened, about 10 minutes. Remove from heat and transfer sauce to a ceramic or glass bowl. Press a piece of buttered waxed paper over the top of sauce to prevent a skin from forming.

To assemble: Use the remaining butter to generously coat the inside of a 13½-by-8¾-inch glass baking dish and set aside. Place 2 heaping tablespoons of stuffing in the center of each pasta square. Fold the corners of the square into the center, covering the stuffing. Gently transfer the stuffed pasta to the prepared dish. Pour the *balsamella* sauce over top and bake in a preheated 375°F oven for 25 minutes. Remove from oven and serve hot. Garnish with shavings of fresh white truffles if desired. Serves 8.

### NEAPOLITAN-STYLE EGGPLANT

***For eggplant:***

- **6 medium-size thin eggplants**
- **About ½ cup coarse salt**
- **About 1½ cups unbleached all-purpose flour**
- **2 cups vegetable oil**
- **¼ cup olive oil**

***For sauce:***

- **½ cup olive oil**
- **6 anchovy fillets, packed in oil, drained**
- **2 tablespoons red wine vinegar**
- **Salt and freshly grated black pepper**
- **15 sprigs Italian parsley, leaves only, finely chopped**
- **2 medium-size cloves garlic, peeled and finely chopped**

Prepare eggplant: Peel eggplants and cut them into 1½-inch cubes. Spread the cubes over a large platter and sprinkle the coarse salt over them. Let stand for ½ hour. Rinse eggplant under cold water and dry with paper towels.

Lightly flour the eggplant by shaking some of the pieces with ¼ cup flour in a colander, so excess flour falls through. Continue flouring the eggplant pieces.

Heat the oils together in a deep fryer or deep-sided skillet until hot, about 375°F. Fry about 15 eggplant pieces at a time, turn- >





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ing them until they are golden brown all over. Transfer the cooked eggplant to a serving platter lined with paper towels. Continue process with remaining eggplant.

Prepare sauce: Place oil in a saucepan over low heat. Add anchovies and mash them with a fork into the oil. Add the vinegar and season with salt and pepper to taste. Cook for 2 minutes.

Transfer eggplant to a clean serving platter, pour the anchovy sauce over top, and sprinkle with parsley and garlic. Toss well and serve immediately. Serves 8.

### TOMATO FOCACCIA

*For sponge:*

- 1½ cups plus 1 tablespoon unbleached all-purpose flour
- 1½ ounces compressed fresh yeast or 3 packages active dry yeast
- Pinch of salt

*For dough:*

- 2 small all-purpose potatoes, about 6 ounces
- 1 ripe fresh tomato, about 5 ounces
- 10 anchovy fillets, drained and cut into 1-inch pieces
- 8 tablespoons olive oil
- Large pinch of dried oregano
- Salt and freshly ground black pepper
- 3½ cups unbleached all-purpose flour
- Coarse salt
- Fresh basil leaves

Prepare sponge: Place 1½ cups flour in a bowl and make a well in the center. Dissolve the yeast in 1¼ cups lukewarm water and pour it in the well, along with a pinch of salt. Mix with a wooden spoon until all the flour is incorporated. Sprinkle the additional tablespoon of flour over the mixture. Cover bowl with a cotton dish towel and place in a warm spot away from any drafts. Let sponge stand until doubled in size, about 1 hour.

Prepare dough: Boil the potatoes in salted water until very soft, about 40 minutes. Drain and skin potatoes. Pass them through a food mill, using the disc with the smallest holes, into a bowl. Cut tomatoes into tiny cubes without removing the skin or seeds. Transfer tomatoes to a bowl and add anchovies, 1 tablespoon olive oil, oregano, and salt and pepper to taste. Mix well and set aside.



Mound the flour on a board and make a well in the center. Place the sponge, riced potatoes, and ½ cup lukewarm water in the well. Thoroughly mix together all ingredients in the well. Add the tomato mixture and stir again. Start incorporating the flour from the rim of the well, using your hands until almost all the flour is incorporated. Knead the dough with the palms of your hands, until it is smooth, about 4 minutes.

Coat a 15-by-10½-inch jelly-roll pan with 2 tablespoons olive oil. Stretch out the dough with your hands, then transfer it to the pan. Use your fingers to stretch the dough to reach the sides of the pan. Drip 2 tablespoons olive oil over the top, cover with plastic wrap, and let rest until focaccia has doubled in size, about 1 hour.

Bake focaccia in a preheated 375°F oven for about 50 minutes or until top is golden brown. Remove from oven and sprinkle with remaining oil, coarse salt, and basil leaves. Cut into squares and serve. Serves 8 to 10.

### COFFEE LIQUEUR CAKE

*For cake:*

- 4 tablespoons unsweetened cocoa powder
- ½ cup strong lukewarm coffee, preferably Italian espresso
- 4 extra-large eggs, separated
- 7 tablespoons sugar
- 3 ounces blanched almonds
- 4 ounces walnuts

*For pastry cream:*

- 4 extra-large egg yolks
- 4 tablespoons sugar
- 1 tablespoon confectioners' sugar
- 1 tablespoon potato starch (not potato flour)
- 2 tablespoons unsalted butter
- ¾ cup dry white wine
- ¼ cup coffee liqueur

*For glaze:*

- 4 ounces semisweet chocolate, coarsely chopped
- 1 tablespoon sugar
- 3 tablespoons unsalted butter

Place the cocoa in a medium-size bowl. Pour in the coffee and stir very well with a wooden spoon until cocoa is completely dissolved. Set aside until cool.

Place the egg yolks in a large bowl. Add 4 tablespoons sugar and stir with a wooden spoon until sugar is completely absorbed and the egg yolks become pale. Add the cooled coffee mixture and stir well. Set aside.



Finely grind the almonds, walnuts, and remaining sugar in a food processor. Fold ground nuts into the egg mixture.

Beat the egg whites in a copper bowl with a wire whisk or with an electric mixer until stiff. Gently fold egg/nut mixture into the beaten egg whites with a rubber spatula. Pour batter into a buttered, floured, and parchment-lined 8-inch-diameter cake pan. Bake in a preheated 375°F oven for about 45 minutes. Remove cake from oven and invert onto a parchment-lined rack. Allow to cool.

Prepare pastry cream: Place the egg yolks, sugars, potato starch, and butter in the top of a double boiler. Beat ingredients until pale in color. Add the wine and liqueur and stir until incorporated. Place mixture over simmering water and cook, stirring with a wooden spoon until thickened, about 25 minutes. Remove mixture from heat and transfer to a ceramic or glass bowl. Set aside.

Prepare glaze: Bring a medium-size stockpot of water to a boil over medium heat. Remove from heat. Place the chocolate, sugar, and 1 tablespoon water in a metal bowl and place it on top of the stockpot. Be sure the bottom of the bowl does not touch the water. Let the chocolate sit for 10 minutes before gently mixing until smooth. Remove bowl from the stockpot and add the butter, stirring constantly with a wooden spoon until incorporated. Let glaze rest for 15 minutes before using.

To assemble: Cut the cake crosswise in half. Spread the pastry cream over the bottom half. Place the top half of cake over the pastry cream. Using a narrow metal spatula, glaze the cake all over. Transfer the cake to a serving platter and let rest for ½ hour before serving. Serves 8. ■

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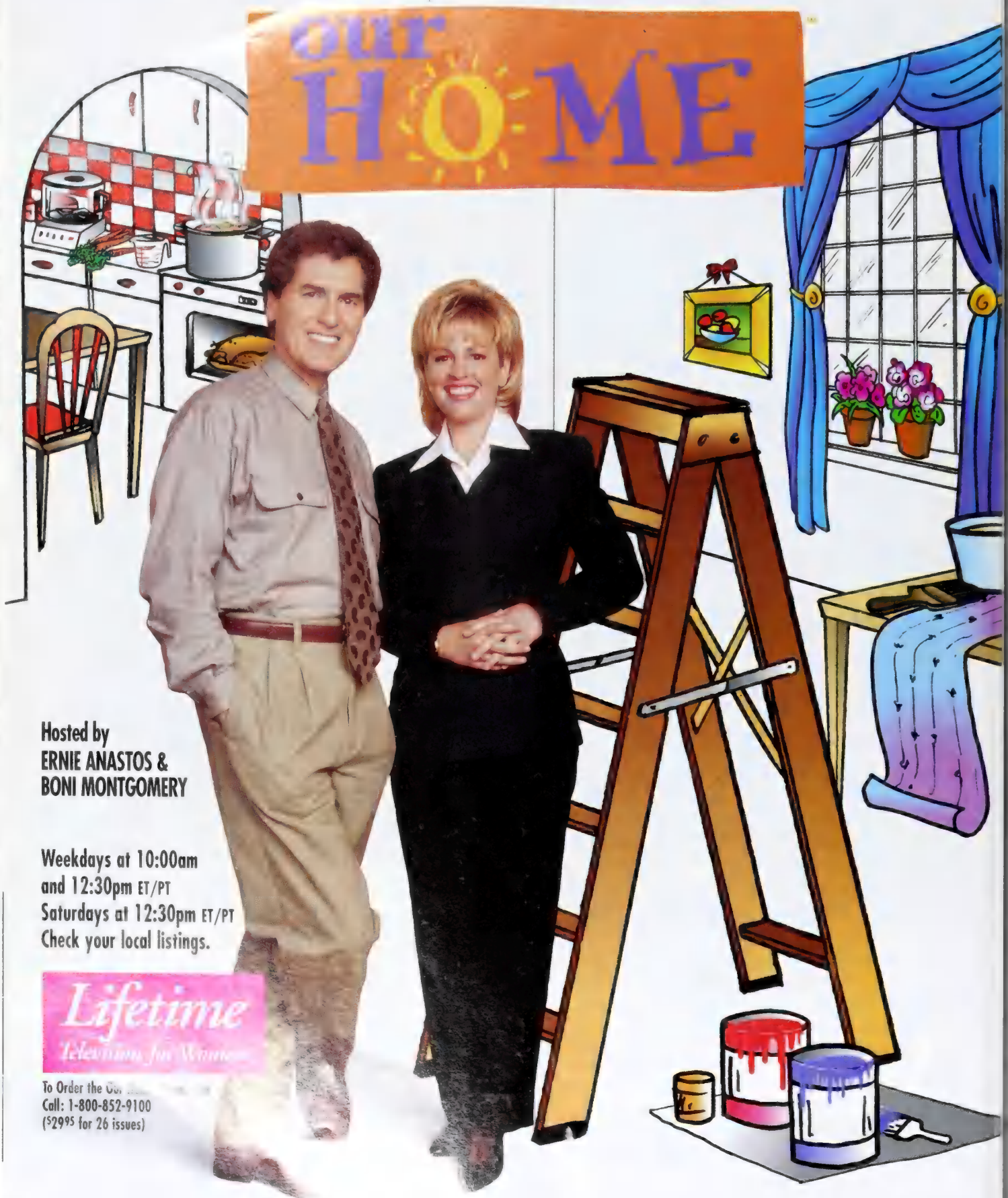
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**Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.**

ALL ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION AND ARE UNAVAILABLE.

**30 STYLE BEAT** *Page 30:* **1. Flair chair,** #A1011, woven water hyacinth fame, 41" h., 29" w., 33½" d., $2,085–Bernhardt Furniture (M), PO Box 740, Lenoir, NC 28645; 800-345-9875. **2. Wicker armchair,** #451-01, from the Coda Collection by Dakota Jackson, 34" h., 36" w., 40" d., $1,575; **Round Pedestal lamp table,** #9451-02, 27" h., 28" w., 28" d., $845—Lane/Venture (M), PO Box 849, Conover, NC 28613; 704-328-2352. **3. South Seas camelback sofa,** #C2-2517, from the Concepts Collection, 37" h., 85" w., 37" d., striped cushion fabric #50192C33, $4,052—Century Furniture (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **4. Malacca side table,** #13-570-1, from the Asia collection, 30" h., 28" d., $729—Milling Road, a division of Baker Furniture (M), 319 Hamilton St., High Point, NC 27269; 910-885-1800. **5. Bistro chairs,** #9044-02, from the French Collection, 20½" h., 17½" w., 16¼" d., cane painted lime green, sunflower yellow, cornflower blue, $675/ea.—Hickory Chair (M), 37-19 St., N.E., Hickory, NC 28603; 704-328-1801. **6. Console,** #790-3, antique crackle finish with travertine top, $3,499—Swaim (M), 1801 S. College Dr., High Point, NC 27260;910-885-6131. **7. Arch-shaped mirror with ceramic mosiac frame,** #385-10, by Blake Tovin for the Marrakesh Collection, 54¼" h., 36¼" w., 1¼" d., $1,287—The Lane Co. (M), PO Box 151, Alta Vista, VA 24517; 804-369-5641.

*Page 32:* **1. Pine side chair,** #908-40, by Raymond Waites for Lane Upholstery, hairpin back, turned front legs, waxed finish, 40" h., 19" w., 19" d., $390—Lane Upholstery (M), PO Box 849, Conover, NC 28613; 704-322-9131. **2. Green striped slipper chair,** #11-401, fabric #50185-43, 35" h., 33" w., 43" d., $1,431; **3. Oval top Hi-Low table,** #403-603, from the Coddington Square Collection, mahogany, 36" w., 30" d., $1,230—Century Furniture (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **4. Eleven-drawer chest,** #14222, solid cherry, $1,590—Tradition France (M), PO Box 2308, Morganton, NC 28680; 800-524-5200. **5. Serpentine high dresser,** from the Palmer Home Collection, mahogany, 37½" h., 66½" w., 22" d., $1,807—Lexington Furniture (M), PO Box 1008, Lexington, NC 27293; 800-539-4636. **6. Phillipe distressed leather club chair,** #3635L, 33" h., 37" w., 40" d., $1,995—Mitchell Gold (M), PO Box 819, State Rd. 1608, Taylorsville, NC 28681; for stores: 800-789-5401. **7. Blue-and-white European-style upholstered sofa,** #4510, fabric #3604-70, beechwood frame stained antique winter white, 37" h., 86" w., 36" d., $3,395—Harden Furniture (M), Mill Pond Way, McConnellsville, NY 13401; 315-245-1000. **8. Green-and-white striped dresser,** wood painted custom colors, 37" h., 28" w., 16" d., $1,475—Briger Design (M), 167 E. 65 St., New York 10021; 212-517-4489.

*Page 34:* **1. Leather club chair,** #L1223, Rockies Rust leather, 36" h., 32" w., 38" d., $2,254—Lee Industries (M), PO Box 26, Newton, NC 28658; for showrooms: 704-464-8318. **2. Rodeo chest,** #R523, solid white oak, burnished oak finish, 38" h., 58" w., 27" d., $5,985—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **3. White denim club chair,** #108-053, denim #1045-06, nailhead trim, 36" h., 40" w., 39" d., $1,025—Thomasville Furniture (M), PO Box 339, Thomasville, NC 27361; 800-225-0265. **4. China cabinet,** #2000-22, solid cherry, 88" h., 63" w., $4,671; **5. Artist chair,** #E9587, fabric, #ET-207-10 D, 40" h., 22" w., $1,038; **6. Cricket table,** #2100-41, solid oak, 18" h., 68" w., $891; **7. Sofa, Sleigh settee.** #E9568, quilted fabric #ET-703-01, 78" w., 35½" d., $2,088; all from Henredon's Registry Collection—Henredon (M), PO Box 110, Morganton, NC 27261; 800-443-6468.

*Page 36:* **1. Metropolis dining table,** #D-43, from the Watermark collection by Wasser Klar, metal and Lucite spheres, 29" h., 54" dia., $2,750—Wasser Klar (M), 1261 Valdivia Way, Palm Springs, CA 92262; 619-778-2668. **2. Leather club chair,** #F849/leather #9210 color 22, green, $4,650—Swaim (M), 1801 S. College Dr., High Point, NC 27260; 910-885-6131. **3. Server,** #3934, from the Archetype Collection by Michael Vanderbyle, 36" h., 40½" w., (80" open), 20" d., $4,903—Baker Furniture (M), 1661 Monroe Ave., Grand Rapids, MI 49505; 616-361-7321. **4. Mesa armchair,** #2600-2100, teakwood with natural finish. $619—Brown Jordan (M), PO Box 5688, El Monte, CA 91731; 818-443-8971. **5. Corrigan sectional sofa,** by Vicente Wolfe, #H9550, 10½' w., 3' d., $9,650–Henredon Furniture (M), PO Box 110, Morganton, NC 27261; 800-443-6468. **6. Credenza,** #599-24, from the Perspectives collection, platinum finish, 36" h., 78" w., 20" d., $4,049—Hickory White (M), PO Box 1600, High Point, NC 27261; 910-885-1200. **7. Mickey and Stars scatter table,** #7501-25, from the Disney Collection, steel base, painted red finish, glass top, 21" h., 18" dia., $260—The Lane Co. (M), PO Box 151, Alta Vista, VA 24517; 804-369-5641. **8. Kneehole desk,** #M320W, northern yellow birch, blond satin finish, steam-bent drawer fronts, 30" h., 50" w., 24" d., $2,495—Heywood-Wakefield (M), 180 N.E. 39 St., Miami, FL 33137; 305-576-4240. **9. Zenith chair,** black and red leather, ebony finish, 32½" h., 28" w., 27" d., $1,958—Thayer Coggin (M), PO Box 1867, High Point, NC 27262; 910-841-6000.

**38 BLITHE SPIRIT** *Designer:* **Libby Cameron,** 24 Ervilla Dr., Larchmont, NY 10538; 914-833-1414.

**53 HAVING IT ALL** **Ben Page & Associates,** 1206 17 Ave. South, Nashville, TN 37212; 615-320-0220. James DeGrey David, Gardens, 1818 W. 35 St., Austin, TX >

## A Lively Chair Quintet Auction

*Retail values are based on the cost of the chair plus an approximate cost of the fabrics and trims.*

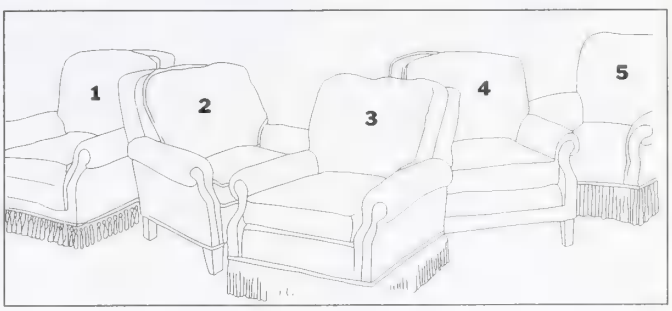
**1. Tori Golub chair** $_____
*Retail value $2,764 / minimum bid $920*

**2. Corinne Calesso chair** $_____
*Retail value $2,412 / minimum bid $800*

**3. Llewellyn Sinkler chair** $_____
*Retail value $3,002 / minimum bid $1,000*

**4. Eve Robinson chair** $_____
*Retail value $3,860 / minimum bid $1,280*

**5. Sheila Bridges chair** $_____
*Retail value $3,915 / minimum bid $1,300*




***All bids must be postmarked by April 30, 1996. The highest bidder for each chair will be contacted by House Beautiful in May 1996.***

All proceeds of the auction will benefit Furnish a Future, a program of the Partnership for the Homeless that provides furniture to formerly homeless families and individuals who are moving out of shelters and into permanent housing.

Brunschwig & Fils has generously donated the chairs.

House Beautiful will be responsible for shipping within the continental U.S. Chairs will be delivered to the winners after receipt of a certified check.

SEND COMPLETED BIDS TO: **House Beautiful, Attn: Reader Service, 1700 Broadway, 29th floor, New York, NY 10019**

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# *Ralph and Terry Kovel tell you where it's from and what it's worth*



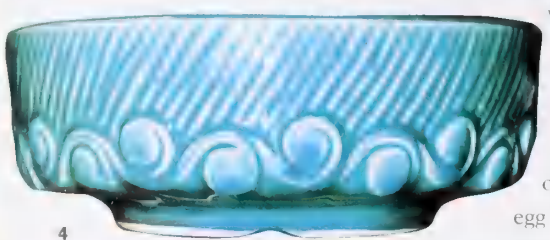
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***1. I have a pair of 18-inch vases [one shown] that are decorated with raised flowers. They are marked with the words "Doulton Lambeth" and the initials LEE and ELH on the bottom. Please tell me how much they are worth.***

***S.F., Kaneohe, HI***

The information on the bottom of your vases gives a full history. Doulton pottery was marked "Doulton Lambeth" from 1866 to 1912. The company later used the familiar Royal Doulton mark. The initials are those of artist Louisa E. Edwards and her assistant Eliza L. Hubert, who worked from 1873 to 1890. A pair of stoneware vases like yours is worth $1,500.

***2. My pitcher measures 7½ inches high and 9 inches wide. It has pictures and slogans all over it. Do you know how old it is and what the decorations mean?***

***S.E.C., Summit, NJ***

Your transferware pitcher is a classic English design that is covered with anti-drinking messages. It was probably made around 1919 when the Women's Christian Temperance Union became active in the United States and Great Britain. The large number of separate figures, animals, and trees also suggest that it was made in this century. A signpost in the big picture says "To Gravesend," which probably means the pitcher was made in Gravesend, a section of London. Today your pitcher would sell for about $125.

***3. I inherited this portrait in a gold-leaf frame from my grandmother. I was told that the picture was painted on the shell of an ostrich egg. Could that be true?***

***A.P., West Hills, CA***

Without removing it from the frame, it is impossible to tell whether your portrait is painted on eggshell, thin ivory, or celluloid. In Victorian times, owning an ostrich egg (usually about 5 inches in diameter and 6 inches long) was quite a coup. Many people painted portraits, ships, or designs on them and displayed them on stands. Portraits like yours on shell or ivory were popular in the 19th century and are still being made today. They will bring over $400. If your piece is celluloid, it is worth only $200.

***4. I am a new collector of McCoy pottery and believe I have found a "real" McCoy. My 7-inch blue bowl has "McCoy" marked on it. Please let me know how old the bowl is and if it is authentic.***

***J.E.S., Chicago, IL***

Yes, you've got the real McCoy. It is a bulb bowl made in 1947. The single word "McCoy" was used as a mark from 1940 until recent times. The turquoise color of the piece adds to its value—about $40.

***5. I would like to know the age and value of my desk.***

***M.Z., Yardley, PA***

Clues to the age of your desk are the Empire-style pillars on either side of the doors and metal hinges of the fall front. Both were popular about 1840. The somewhat clunky proportions of the desk and the bookshelf on top suggest that it is a one-of-a-kind piece made by a skilled country craftsman. Your desk seems to be in good condition, so it is worth at least $3,000.

**To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.**

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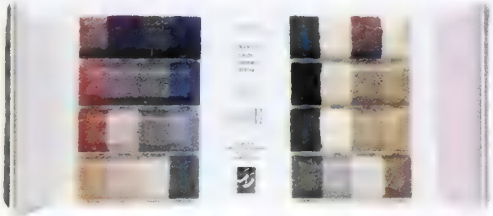
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Monica, CA 90404.

**68 A TRIP TO BOUNTIFUL** Bountiful, Sue Balmforth, 1335 Abbot Kinney Blvd., Venice, CA 90291; 310-450-3620.

**80 THE MAN WHO IS EASILY BORED** **Philip Johnson,** Ritchie & Fiore Architects, 885 Third Ave., New York 10022-4834; 212-319-5880.

**82 A VERY GREEN SURPRISE** **Rodin Museum,** 77 rue de Varrene, Paris, 75007 France; 011-331-4418-6110. Tues. Sun., Apr.–Sept.: museum, 9:30–5:45; garden, 9:30–6:45. Oct.–Mar.: museum, 9:30–4:45; garden, 9:30–5:00.

**86 DEARLY BELOVED** *Pages 86 to 95: Designers:* **Mallory James, Interiors, Mallory Marshall & James Light,** 200 Danforth St., Portland, ME 04102; 207-773-0180. *General contractors:* **Jos Van Mierlo,** Sunrise Builders, PO Box 8096, Portland, ME 04104; 207-799-4477. *Living room:* **Upholstered chair and sofa,** George Smith Sofas & Chairs (R), 73 Spring St., New York 10012; 212-226-4747. **Coffee tables; column; birdhouse; piano chair; lamps; lion**—Polly Peters Antiques (R), 26 Brackett St., Portland, ME 04102; 207-774-6981. **Table,** made from *New York Times*—Arthur Smith Antiques (R), Wells Union Antique, Rte. 1, Wells, ME 04090; 207-646-6996. **Sconces,** Brass Light Gallery classic alabaster collection, $300/ea.—Lighting Works (R), 227 Commercial St., Portland, ME 04101; 207-871-7668. *Dining room:* **Dining table,** custom—Breton & Flannery (M); 207-865-4142. **Clock**—R. Jorgansen Antiques (R), 502 Post Rd., Rte. 1, Wells, ME 04090. **Sideboard,** custom by John Anderson—William Hodgins, Inc. (M), 232 Clarendon St., Boston, MA 02116; 617-262-9538. **Lawn balls**—Lynn Chase Riverbank Antiques (R), Wells Union Antiques, Rte. 1, Wells, ME 04090; 207-967-5927. **Painted rug; tablecloth,** custom—Mallory James, Interiors, Mallory Marshall & James Light (R), see above. *Master bedroom:* **Chair fabric,** Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Tea table; plant table**—Polly Peters (R), see above. *Bathroom:* **Marble shower and door,** general contractors: Jos Van Mierlo, Sunrise Builders (M), see above. **Marble sink**—Architectural Antiquities, John Jacobs (R), Harborside, ME; 207-326-4938. **Lamp**—Wonderland Antiques (R), Rte. 1, Wells, ME 04090. **Hamper**—Polly Peters Antiques (R), see above. *Guest room:* **Walls,** hand-painted—Heidi Gerquest Harbert (M), PO Box 1394, Portland, ME 04104; 207-865-4816. **Table**—Polly Peters Antiques (R), see above. **Beds**—R. Jorgansen Antiques (R), see above. **Bed linens**—Mallory James, Interiors, see above.

**96 NOT SO STILL LIFE** *Pages 96 to 103: Dining area:* **Marble table,** designed by John Ryman for Oberto Gili and Wendy Goodman—John Ryman, 212-529-9766; at Kent House, 860-927-3284. **Lamps,** Tizio—Artemide (R); for sales: 516-694-9292. **Walnut candlesticks**—similar at David Stypmann (R), 192 Ave. of the Americas, New York 10013; 212-226-5717. **Blown-glass bottle**—Judyth van Amringe (R); by appointment only: 212-736-5130. **19th-c. compote**— Charterhouse Antiques (R), 115 Greenwich Ave., New York 10014; 212-243-4726. *Living area:* **Sofa and sofa fabric**—Shabby Chic (R), 93 Greene St., New York 10013; 212-274-9842. **Cotton floral tablecloth**—Indig Seas (R), 123 North Robertson, Los Angeles CA 90048; 310-550-8758. **Red and white fabric** on back armchair—Steven H. Bluttal (R), 39 Greene St., New York 10012; 212- 226- En hall: **19th-c. Eric Railroad wooden** Amringe, see above. Wood Stypmann, see above. Checked throw van Amringe, see heel—Manolo Blahni York 10019; 212-582-300 Th iron, by Michael Formica—Reymer Jourdan St., New York 10003; 212-674-4470. *Bedroom:* **Flowe**

shows on sofa—Todd Oldham (R), 123 Wooster St., New York 10012; 212-219-3531. **Print fabric** over bed, #F1112/02, Delamere—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Boudoir pillow sham,** #5018—Porthault & Co. (R); for stores: 212-688-1660. **Cloth** on bedside table—Indigo Seas, see above.

**104 WHERE THE LORD PUT THEM** *Pages 104 to 111:* **The National Wildflower Research Center,** 4801 La Crosse Ave., Austin, TX 78739; 512-292-4100. Open year-round from Tues. to Sun., 9 a.m. to 5:30 p.m. Admission: $3.50 for adults, $2 for students and senior citizens; $1 for children 18 months to 5 years. To become a member of NWRC, which includes a subscription to *Wildflower,* a bimonthly newsletter, various discounts, and reciprocal privileges at more than 80 of America's top arboreta and botanic gardens, send a check for $25 to address above. If you want to know about native plants in your own state, call or write to the NWRC Clearinghouse for an information packet. Each packet contains seed and plant sources, recommended native species, gardening and landscaping advice for native plants, and a bibliography for further reading. $5 for members; $10 for nonmembers. The NWRC has a number of adult continuing education classes as well as Ecotours to the Pacific Northwest and Costa Rica. Call or write to the NWRC for more information. (Prices vary for members and nonmembers.) The National Wildflower Research Center's Wildflower Hotline (512-832-4059) tells you the best blooming areas in Texas from March 15 to May 31. *Architecture firm:* **Overland Partners,** 950 E. Basse Rd., San Antonio, TX 78209; 210-829-7003.

**112 LETTING WELL ENOUGH ALONE** *Designer:* **Jacques Grange,** 118 rue de Faubourg, St. Honoré, 75008 Paris; 011-33-47-42-47-34; fax: 011-33-42-66-24-17.

**120 A LIVELY CHAIR QUINTET** *Pages 120 and 121:* **Marshall looseback chair,** #4334.08, from Brunschwig & Fils' Saratoga Collection, 33" h., 34" w., 37" d., standard with exposed legs. *Chair fabrics and trims, left to right:* **Leopard chair,** Kilimanjaro tapestry, #39840.01, Carnot cotton velvet, #4254.02, Boiserie wood mold fringe, #90582, color 0. **Ticking stripe chair,** Lily ticking stripe, #4568.02, Ashley moss-fringe, in white #905830.05, Evangeline tape, #90522, color 9, Watteau taffeta welting, #3909.01/42 in sage, Lina ottoman, #18179.00, color 13. **Paisley chair,** Akbar woven paisley, #39713.01, Constable bullion fringe, #90552, color 2. **Plaid chenille chair,** Vicuna chenille plaid, #46159.02, Sharpei chenille geometric #46139.02, Constable cord on tape, #90553.05, color 7. **Diamond-pattern blue velvet chair,** Altena velvet, #53292.01, Traviata large fringe, #90507, color 7, Traviata small cable, #90508, color 7—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. *Designers, left to right:* **Tori Golub,** Andrew Frank Interior Design, 530 Park Ave., New York 10021; 212-832-3205. **Corinne Calesso,** American Design Co., 636 Broadway, #504, New York 10012; 212-598-4254. **Llewellyn Sinkler,** Llewellyn Sinkler, Inc., 652 Hudson St., New York 10014; 212-633-9010. **Eve Robinson,** Eve Robinson Assoc., 161 W. 75 St., #10D, New York 10023; 212-595-0661. **Sheila Bridges,** Sheila Bridges Design, 1925 Seventh Ave., #8M, New York 10026; 212-678-6872.

**122 GENTLEMAN'S CLUB** *Pages 122 to 125: Designer:* **William Sofield,** Aero Studios, 132 Spring St., New York 10012; 212-966-4700. *Hallway:* **Mercury glass perisphere lamps,** $985/ea.; **Walker writing table** in parchment, $17,000; **small tusk table** in ivory lacquer, $1,800—Aero Ltd. (R), 132 Spring St., New York 10012; 212-966-4700.

**126 COUNTRY NEIGHBOR** *Pages 126 to 133: Designer:* Debora K. Reiser, RUR Architecture, 28 S. Washington Ave., Dobbs Ferry, NY 10522; 914-693-0336. *Engineers:* Bill Barry P.E. and Sidney Rosen P.E. *Project designer:* h K. Reiser. *Assistants:* **Sarah Stollman and Cata-** *Landscape architect, pool and spa design:* **Jesse** Umemoto, RUR Architecture, 200 W. 92 St., New York 10025; 212-496-8086. *Contractor:* **Richard Hird,** West Rd., Alford, MA 01230; 413-528-2045. **House size:** 5,000 sq. ft. **Lot size:** 17 acres. *Structure type:* wood frame. *Exterior materials:* 6" vertical cedar siding, stucco. **Roof,** hand-split cedar shingles, Red Cedar Hand Split Shake Bureau, 515-11 Ave. of the Americas, Ste. 275, Bellevue, WA 98004; 206-453-1323. **Exterior paint:** white, gray, stucco paint—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. **Exterior stain**—Cabots (M), 100 Hale St., Newburyport, MA 01950; 508-465-1900. *Interior materials:* walls—½" gypsum board and 1x6" cedar, vertically applied; ceiling—½" gypsum board or in kitchen and master bedroom—cedar boards. *Insulation:* 6" fiberglass with vapor barrier. **Windows**—Arcadia, Architectural Aluminum & Glass, New Caanan, CT; 203-966-3818. **Doors,** exterior—Arcadia, see above. **Interior**—solid core birch, painted. **Floors** in living room, kitchen, and terraces: Bluestone. **Floors** in bedrooms and studio: pine flooring, painted, color and design—James Wood, 73 N. St., Pittsfield, MA 01202; 413-499-0913. **Cabinets,** by Debora Reiser—Mark Gardner (M), 76 Stony Brook Rd., Great Barrington, MA 01230; 413-528-0706. **Paint,** white, custom color #967, blue wall by James Wood—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. **Hardware,** Schlage, Sugatsune, Grant, O & E Hardware—Alliance Architectural Hardware, 30 Magee Ave., Stamford, CT 06902; 203-961-8781. **Stone fireplace,** custom by architect, mason—Tom Allesio; 413-442-4514. **Floor heating and cooling system**—Air Floor Solar Systems, Calvin Duke Corp. (M), Cliffdale Rd., Greenwich, CT 06830; 203-869-0087. *Kitchen:* **Backsplash tiles**—Fulper Glazes Inc. (M), 203 E. Ferry Rd., Yardley, PA 19067; 215-736-8512. **Refrigerator**—Sub-Zero Freezer Co. (M), PO Box 44130, Madison, WI 53744-4130; 800-222-7820. **Sink**—Elkay (M), 2222 Camden Ct., Oakbrook, IL 60521; 708-574-8484. **Range and oven**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. **Table,** custom. **Chairs,** Bertoia—Knoll Studio (R), 105 Wooster, New York 10012; 212-343-4000. *Great room:* **Dining and coffee tables,** designed by architect—Mark Gardner, see above. **Dining room chairs,** Bruce Eicher—available at David Barrett Inc. (R), 232 E. 59 St., New York 10022. **Upholstery,** #33188/4-3B—Clarence House (T), 211 E. 58., New York 10022; 212-752-2890. **Custom aluminum chandeliers,** designed by architect—Tritel-Gratz, 1306 Queens Plaza South, Long Island City, NY 11101; 718-361-7774. **Upholstered living room furniture,** Bellini Design—Cassina USA (R,T), 155 E. 56 St., New York; 212-245-2121. Upholstery, #10368/15, #32052/7C—Clarence House, see above. **Rug**—V'Soske (T), 155 E. 56 St., New York 10022; 212-9688-1150. **Cupboard**—Splendid Peasant (R), Rt. 23 South, Egremont, MA 50158; 413-528-5755. **Pillows**—Dransfield & Ross (M), 444 E. 57 St.; New York 10022; 212-758-5785. Nuno, 979 Third Ave., New York, 212-421-9114. **Draperies**—Nuno, see above. **Antique quilts**—Judith and James Milne (R), 506 E. 74 St., New York 10021; 212-472-0107. *Bedroom on left:* **Cherry wood bed,** designed by architect—Mark Gardner, see above. **Draperies**—China Seas (T), 979 Third Ave., New York 10022; 212-447-5051. **Metal chair**—Domus (T), 215 E. 58, New York 10022; 212-421-2800. *Bedroom on right:* **Aluminum bed,** designed by architect—Treitel-Granz, see above. **Sheets**—Wamsutta (M), 1285 Ave. of the Americas, New York 10019. **Pillow shams,** Belgian Linen—Chandler Hagelman Ltd. (R), 4665 Lower Roswell Rd., Marietta, GA 30068; 404-509-8528. **Metal chair**—Domus, see above.

**134 COOKING WITH THE MASTER** *Pages 134 to 137:* Giuliano Bugialli's "Cooking in Florence," PO Box 1650, Canal St. Station, New York 10013-0870; 212-966-5325; fax: 212-226-0601.

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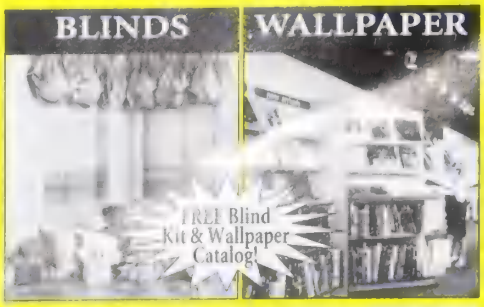


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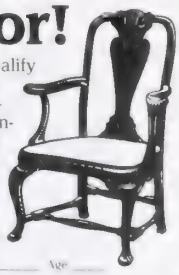
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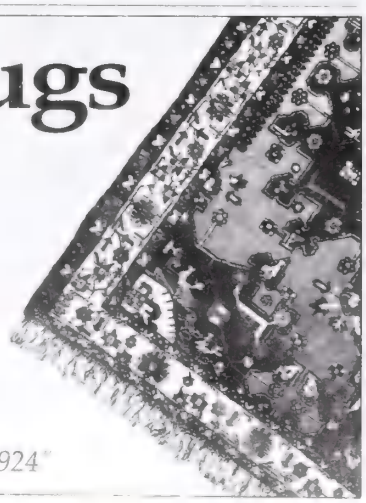
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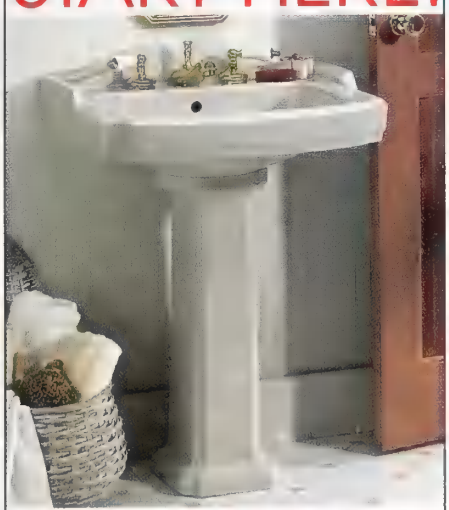




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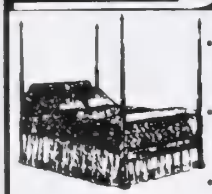
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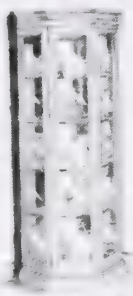
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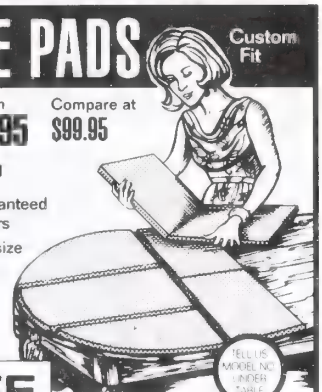
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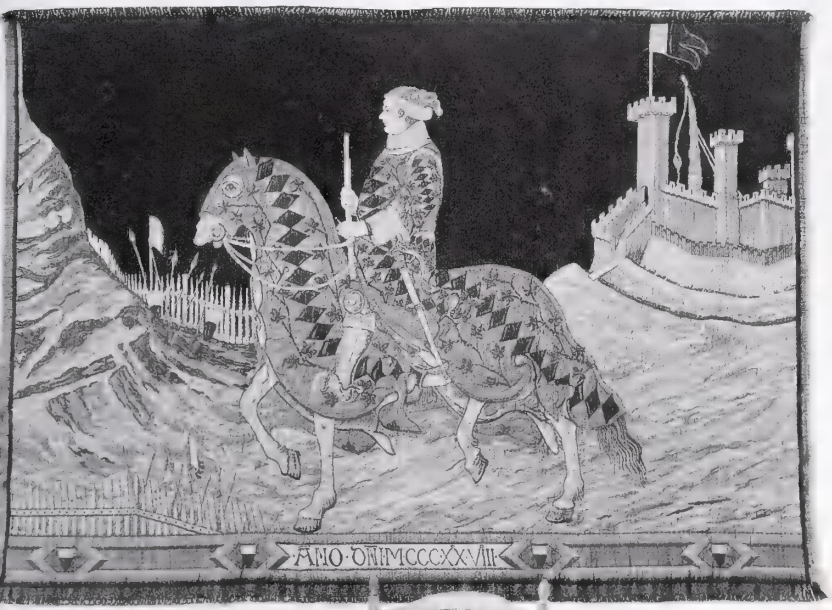


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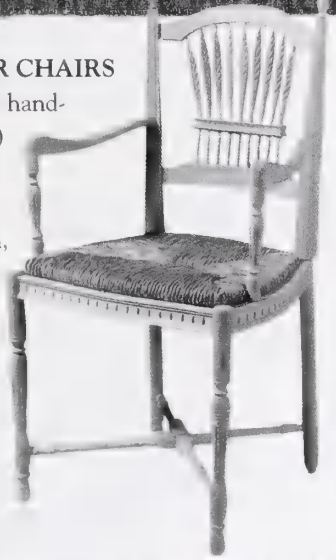
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# FIVE STARS FOR TOM

By Dee Hardie

**For years** my husband, Tom, has been giving me exotic cookbooks. Because he was born in New Orleans he feels good food is part of his heritage, and his mother made it so. When Maumoo made gumbo it took her two full days, and it was delicious. She was a hard act to follow. My mother's menus were much simpler: fish every Friday because my father was Catholic, baked beans every Saturday because we lived in Boston. Maybe that's my excuse. I confess that I'm not much of a cook.

I prefer decorating the table, folding napkins in the shape of swans rather than folding in egg whites. Tom continues to buy cookbooks while I continue to buy P.D. James mysteries. Tom likes ingredients, I like intrigue. Not that my cooking doesn't have a certain dash of suspense: I'm never quite sure how my meals will turn out.

Another excuse I could use is that when we were living in Paris, Marie Thérèse came almost every day. For the equivalent of $10 a week, the going rate at the time, she turned our small three-room apartment into a four-star restaurant. I suppose I should have spent more time with Marie Thérèse. But if you were a bride, if you were in Paris, and if you were twenty-four, would you have stayed in the kitchen?

Now, forty-five years later, Tom has finally decided to cook—out of self-defense, I'm sure. He had been threatening to do this for years, and it's about time. He did try making some sort of stew five years ago, using a two-quart ceramic casserole he found. But instead of putting it in the oven he placed it on top of a burner, filled with beef cubes, onions, carrots, potatoes, and peas, and the explosion was not to be believed. That temporarily dampened his dreams.

*After forty-five years of my mediocre cuisine, my husband has finally decided to cook in self-defense. I'm giving him the whole kitchen on a platter*

Now he's at it again. He recently found a twenty-five-year-old cookbook on French Provincial cooking in a secondhand bookstore. This started the pot boiling. We spent most of a Saturday planning a menu. "What does 'sautéed' mean?" he asked. "Fried in a small amount of butter or oil in a pan," I explained patiently. "And what's marinating?" said he, as he flipped through the paperback. "You let food sit for a while in a seasoned liquid, sometimes overnight, before cooking," I heard myself saying as if I were Julia Child.

I said to myself, let him see what I've gone through all these years trying to live up to his great expectations. This may be a beginner's course in cooking, I thought, but it may turn out to be more of a sensitivity training session.

Then we checked off what we had in the cupboard and what he needed for his two choices—Oignons à la Monégasque, or onions in a raisin sauce Monaco fashion, and Tournedos Dauphinois, filets of beef with a port wine sauce. Yes, we had marjoram and bay leaves and wine vinegar and port wine and freshly ground pepper. "You're much better supplied than I thought," he admitted, one of the nicest culinary compliments he has ever given me. I suppose.

He went off to the grocery store to buy the essentials: the beef, the smallest of white onions, the whitest of mushrooms. I thought he should do it alone, make it an experience, not just a meal. Later, in his *toque blanche*, the tall white starched hat of a French chef I had once given him as a joke, he actually cooked the entire dinner, and it was as good as any we have had at Thornhill in forty years. Even Albert and Edith, our Maryland grandchildren, with their American palates, fully agreed. I was his *aide de cuisine*, which means I eventually washed the nine pots and pans. But it was well worth it, both for that meal and the promise of more to come.

Never underestimate the power of a man. Next month he tells me he's "doing crab," and I'm giving him the whole kitchen on a platter...plus five stars. ■

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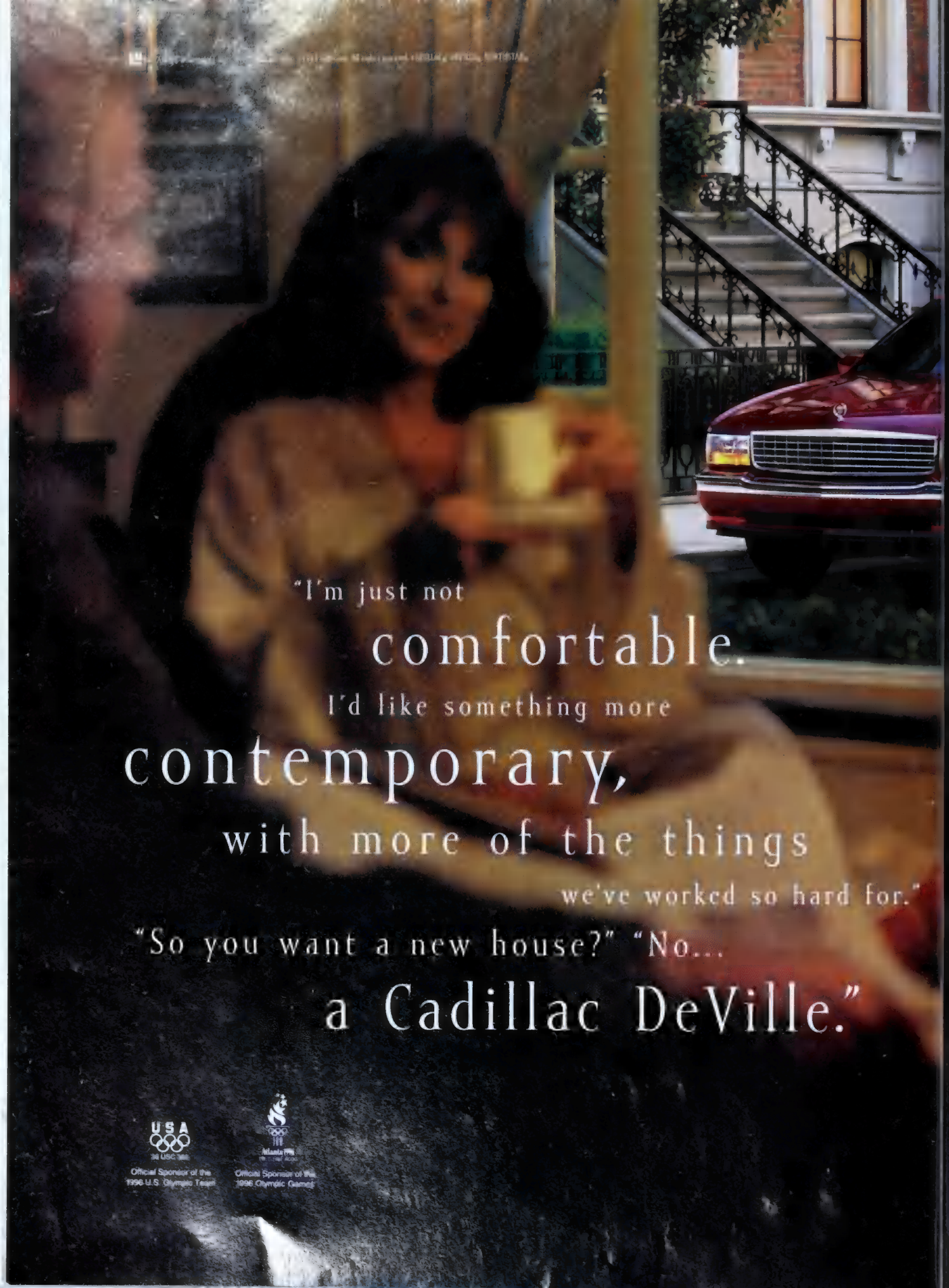
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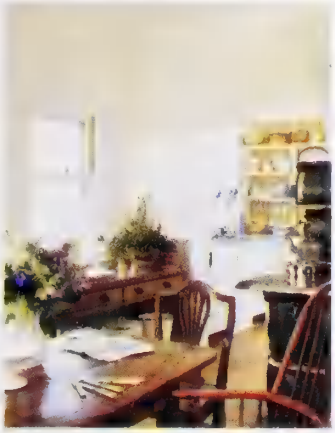
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# CONTENTS

**ON THE COVER:** When architect William Ellis and his wife, Jane, bought their 1785 farmhouse in Connecticut, Jane, who is House Beautiful's food editor, knew that with her husband to design it she would finally gain the perfect kitchen. Here it is, as hard-working, sociable, warm, and romantic as she dreamed it. See page 104. Photograph by Tom McWilliam.

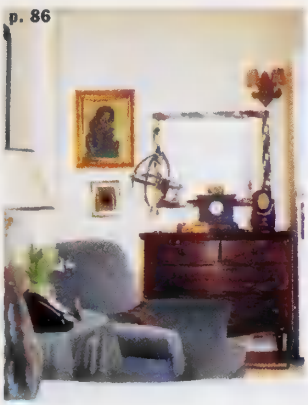
**63 FOR BETTY** The editor's page

**64 OUT OF THE ASHES** An apartment fire allows a designer to rethink his style from the floor up
By Christopher Petkanas

**70 A RARE GLAMOUR** For an alluring, enigmatic client, decorating to match. By Christine Pittel

**74 MUSE OF MODERN ART** Françoise Gilot-Salk, artist and former companion of Pablo Picasso, speaks candidly of their life together. By Martin Filler




**78 NO ONE THING, NO ONE STYLE**
A lively New York loft mingles objects and influences from the Renaissance to the 1960s. By Martin Filler

**82 FOCUS ON FORM** Calm, collected country chic in the city. By Carol Prisant

**86 ACCESSIBLE ELEGANCE** A young decorator who lives in one of Harlem's classic apartment houses let the architecture set her style. By Christine Pittel

**90 FREE-SPIRITED PARTERRE**
In an old garden, formal beds hold casually abundant plantings. By Cecile Shapiro

**94 BENCHES** The huge variety of outdoor seating available today. By Kathleen Mahoney

**98 SLICE OF LIFE** A house on the Pacific coast opens to the sea while shunning nearby distractions







**104 FOREVER ENGLAND** House Beautiful's food editor in her farmhouse kitchen. By June Kurt

**108 THE CUSTOM OF THE KITCHEN**
Preservation and modernization in Edith Wharton's country house. By Elizabeth Mayhew

**110 MATTHEW'S MEZE** Moroccan cuisine adapted for the American palate. By Jane Ellis

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p. 25


**17** THOUGHTS OF HOME
The Blessed Paradox. By Edna O'Brien

**25** STYLE BEAT Dynamite doorknobs. Stonelike tiles

**32** DESIGN STAR For Barbara Barry, luxury isn't a luxury—it's a way of life. By Christine Pittel

**34** NEWS Reference books with all the answers. A designer's TriBeCa store. A hardy new rose. Tips from vintners, via newsletter or Internet. The Aiken sofa. Collecting travel photographs. Exhibitions and sales.

**40** IN THE MARKET Schumacher's first-ever furniture collection. By Christopher Petkanas



p. 32


**42** IN THE GARDEN A plant snob searches for extraordinary annuals. By Ken Druse

**48** PRESERVATION The landmark Los Angeles house of architect Rudolph Schindler is restored By Martin Filler



p. 60


**50** TRAVEL Hopi-style buildings at the Grand Canyon and the mesa dwellings that inspired them. By Jeff Book

**58** DECORATIVE ARTS The venerable French fabrics house Braquenié. By Christopher Petkanas

**60** CELEBRATING 100
The elegant simplicity of T.H. Robsjohn-Gibbings. By Frances T. Heard



p. 48


**132** ASK THE EXPERTS
Antiques prices and provenances

**134** READER INFORMATION

**140** BEAUTIFUL FINDS

**148** FROM THORNHILL FARM Shakedown at the Last Resort
By Dee Hardie


**Remodeling**


**121** ONE HOUSE IN THREE ACTS The evolution of a California bungalow. By Jeff Book

**124** STAIR CASE Combining apartments in a town house. By Tracie Rozhon

**126** LAKEFRONT REVIVAL A Seattle architect transforms a down-at-the-heels bungalow. By Jeff Book

**128** TUNNEL VISION Architect Jill Lahn Stoner turns a long, dark, narrow apartment into an airy, light-filled space. By Tessa Souter

**130** SITTING PRETTY A new alternative to the bidet. By Linda Dyett

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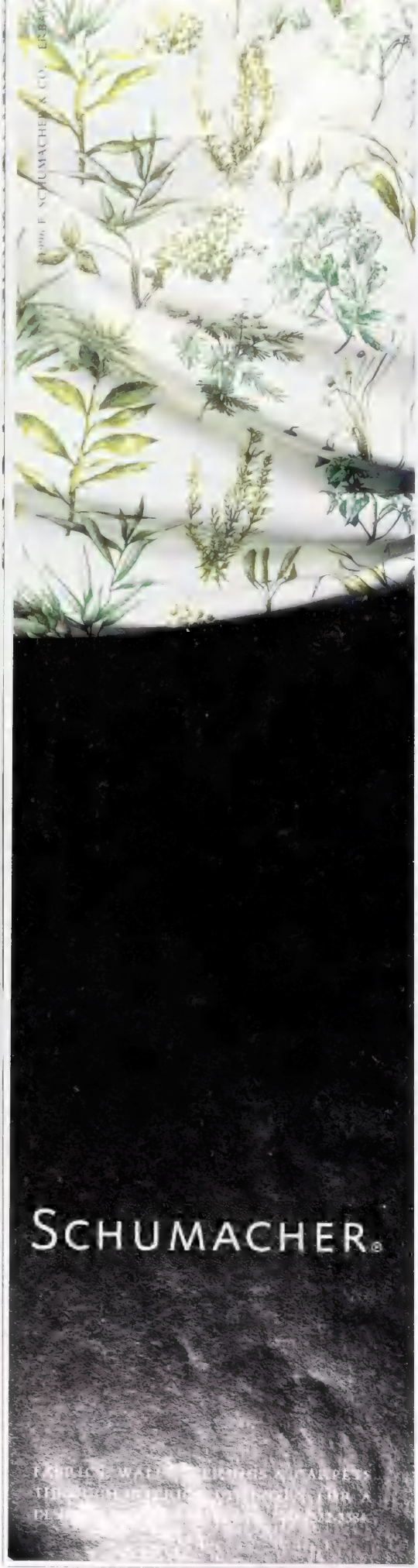
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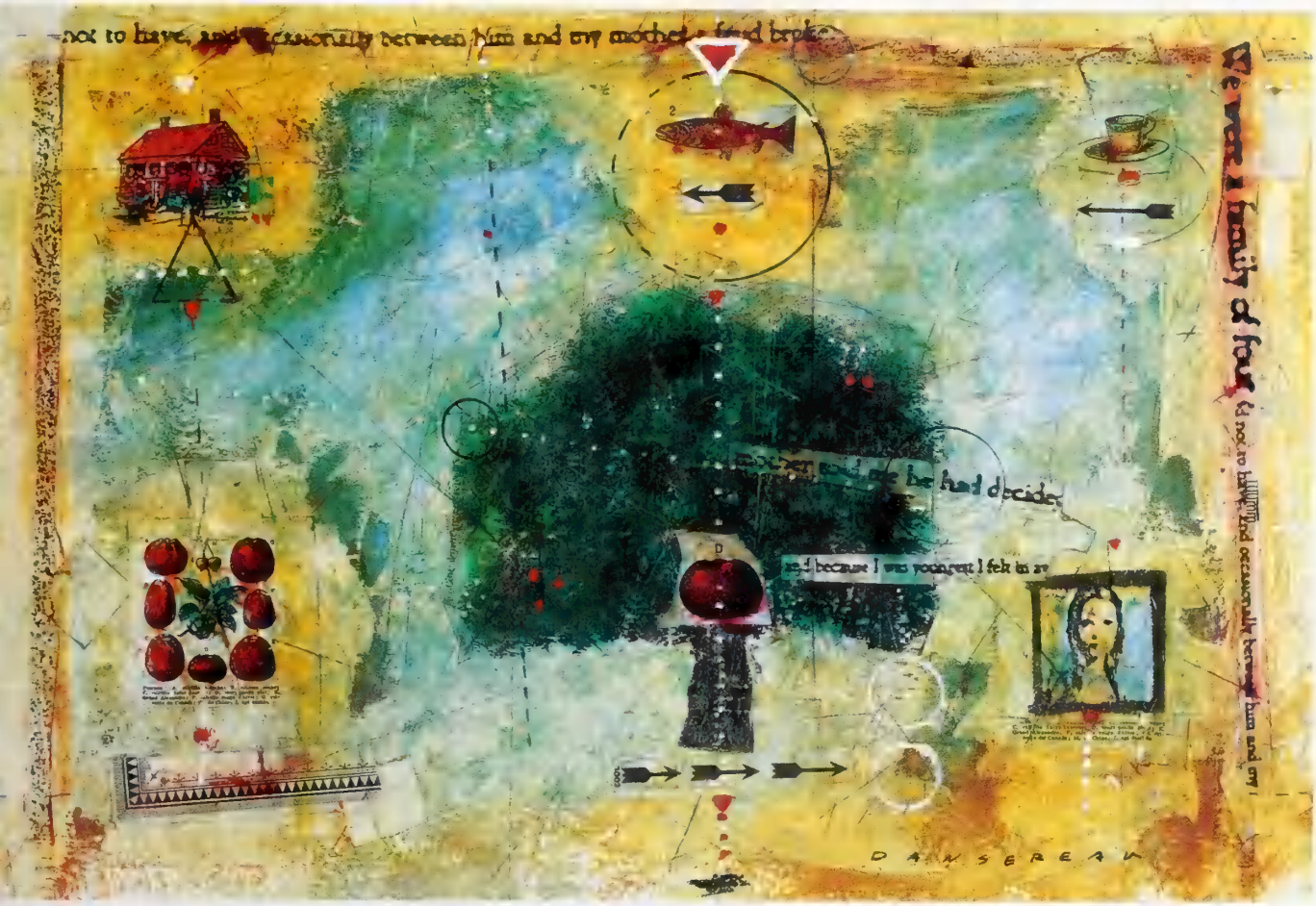
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# THE BLESSED PARADOX

By Edna O'Brien

**t still stands in County Clare,** the house I was born in, surounded by its own variety of trees, prey to wind, rain, and sun nd, I think, haunted. The person who most haunts the house , and always will be, my mother; not simply because she oiled and strove so to make it beautiful and because she covred ears of corn with tinfoil as decorations and because she ot up on ladders and stuck rags into the corners to stop the eaking roofs, but because she was the presiding spirit of it. When she was absent, gone to the town or to hospital to ave her veins seen to, the house itself felt lonely and uenched. To a visitor it would not seem that luxurious, hat with its cold tiled hallways and assortment of furniture ought at auctions over the years so that every period was epresented—Georgian mirrors, Victorian sideboards, ornaents won at fairs and carnivals, rocking chairs, and proud olid dining room chairs lined along the vast unused dining oom table. But to my mind it was an empire.

The gates are locked now, my brother, its owner, lives lsewhere, and up the long avenue there is an electric fence. dream of this house every night. It takes on many disguises: hotel, a church, a hospital, a theater, a place of beauty and place of carnage. A house is like a book, perhaps. James oyce, when writing *Finnegans Wake*, was asked what it was about, and he said it was about birth and love and pain and death. So is a house.

When I was born, the doctor could not be got but a midwife came. In those days mothers were not given ether, and from overhearing of it I could and still do imagine my own birth—a dark blue room, a cold room, walnut furnishings, the crows in the chimneys, and so many holy pictures that all heaven's fraternity seems to preside. They were painted locally by emigrant Italians, representations of the sacred heart and our lady luridly colored to emphasize the sacrifice, the faces somewhat portly, not the rarefied Semite creatures painted by Giotto or Leonardo. Those holy pictures were meant to be a constant charge to one's conscience.

No one slept in that room; it was kept for birth and other grave occasions and I would not venture in there alone at night, none of us would. A lumber room nearby also seemed to contain certain secrets. In a brown trunk with a metal handle had been the letters, cards, diaries, and memorabilia from my mother's youth, which she must have put a bonfire to one day. She was not one to leave evidence of herself behind. Maybe that is why she hated literature, hated the written word because she believed that in some way it inculcated sin and fornication. When I had gone home >

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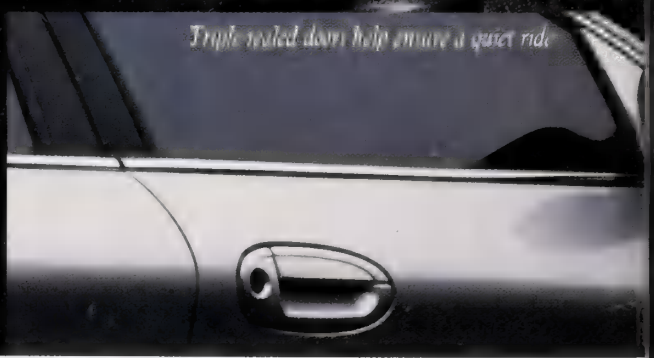

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*Sometimes the two of us did a tour of the house, to look into the china cabinets, reading again the last letter of her brother, shot during the troubles*

on holiday in my teens she found Sean O'Casey's autobiography in my suitcase and took it away, and when she herself died I found, in a bolster, my first novel, *The Country Girls*, which I had inscribed to her, and which she had gone through inking out in black any of the offending words. I sometimes think that my need to write, my obsession with writing, sprang from that taboo placed upon me by my mother. I never dared ask her why she dreaded literature so much, but it was as if she had read Molly Bloom's soliloquy in a previous incarnation and was still reeling from it.

The house was called Drewsboro and adjoining, though some distance away, was the ruin of a larger house where my great-grandparents and their tiddly servants had once lived. The empty old house was bigger than ours with endless passages, reception rooms, and even a ballroom. I was told there remained a set of gongs along the kitchen wall and tongues of rotted wallpaper, until it was burned in the troubles in the twenties, burned by the Irish themselves, burned by my own forebears to prevent British soldiers using these large houses as barracks. Young men like my father went in with cans of petrol and matches to bid adieu to their heritage.

So the old house stood as a ghost and a model for the new house, built in the mid-twenties. It was of cut stone, that pale gold stone which changed texture in different lights, and there were two side windows of stained glass in a gable wall, and bay windows in the front, one round and one square. In the vestibule were old walking sticks and an umbrella with an amber handle, which my mother promised to leave me. Sometimes the two of us did a tour of the house, simply to look into the china cabinets at the ornaments and the cut glasses and the carnival glasses, and reading again the last letter of her brother who had been shot during the troubles and who wrote a rending letter to his mother as he expired.

The downstairs rooms may have been cluttered, but upstairs things were not quite so lavish. Our fate had been that fairly familiar Irish fate—we had been prodigal with money. I recall coming home from school once and seeing a strange man in a tweed suit, a bailiff, smoking a pipe, and watching my mother go from room to room distraught; raised voices, tears, my mother returning to make the man some tea, his following her to the kitchen, my father and he going outside to try and come to some agreement and afterwards the man giving me sixpence and my asking him if it could be taken off our bill and everyone laughing at the childishness of it.

I have no idea how the crisis was averted but we did not have to leave that house, not then. Evictions were very alive in the race memory, my mother's family having been evicted from the fat plains of Kildare and driven west to the stony west sixty or seventy years before. I think probably what happened when the bailiff came was that my father sold off a bit of land, a pattern which repeated itself down the years, so that strange farmers and strange herds were in fields that we once thought of as our own. There was always a shortage of money and I remember having to go to the lodge where the old gatekeeper lived who used formerly to work for us and, in an acute state of mortification, asking for the loan of a penny for the dance class at school. To this day I cannot dance and likewise I am rather profligate with money. Yes, this was our cherry orchard except that we had apple trees instead, apple blossoms strewn all over the grass in the month of May.

Winters and summers are quite different in the life of any house. In summer the hall door was propped open, windows were cleaned and re-cleaned, and the beauty and luxuriance of the landscape was such that nature itself came into the rooms: the smell of grass and chestnut blossom, the smell of animals, the smell of hens, the smell of young nettles. Once, and I remember that my mother and I almost fainted, a man with an iron hand was standing in our hallway asking if we wanted our ticking, our pillows, and our mattresses repaired, and my mother being too afraid to speak, too afraid to stir. He caught our agitation and he must have been a nice man because he asked me what name spelled the same frontwise as backwards. I couldn't speak either. The name was Hannah. My mother gave him a cup of milk and a slice of cake which he ate in the garden.

To call it a garden is a euphemism. There were just a few wildflowers, some devil's pokers, which looked as if they had been lit, and in a swamp nearby wild irises, yellow-gold spears. I wanted to be a writer, to capture—I think that is the word—the beauty of nature, the changeability of nature, and the spirit life that seemed to be in every single thing.

The landscape was both friendly and threatening, the inside of the house composed of its own tensions. I longed to know the story, the several stories of my mother and father, the things that had happened to them before they met and the disenchantments that followed. Ours was not a harmonious upbringing. Whatever happiness there was, was mostly connected with food. My mother prided herself on being a good cook. Mrs. Beeton's cookery book on the kitchen windowsill was stained with egg yolk and egg white. Smell is my keenest sense, and to this day I smell and, in my mind, taste orange cakes, the crust slightly seared, the smell of orange juice and orange rind issuing out. I see my mother lift from the oven a rectangular dish with the Queen of Puddings and the meringue on top, slightly floating, which in my childish fancy I thought was like cloud. I see scones and soda bread and shortbread and very seldom do I see savories because we did not have the money for roasts. >

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*Across was the vacant room in which there was no furniture, just apples, so that the smell of ripening and rotting apples filled the house in the autumn*

There was chicken on Sundays in summertime, and in the fishing season in the month of May, when the mayflies hovered over the Shannon lake, my father went out to fish with the visitors who came from Dublin and England and abroad. He would come home with a big can of pink trout and my mother would cook them for the visitors and afterwards the men would play cards and later still my father would sing and tell stories, often stories against the English themselves, which they seemed to take in very good part. When they came, we sat in the best room, which I thought of as heaven. It had many ornaments, the most precious being a pair of plaster ladies brought from America, gilt mirrors, a sideboard crammed with silver, and pride of place given to a tea strainer which had a colored picture of the pope on its handle. There was a marble mantelpiece black and crimson, but no fire was ever lit there. Instead the fireplace had a tapestry which my mother stitched, depicting the ancient Ireland of swans and round towers. I used to sit there with my dolls admiring each and every ornament but especially a cupola of artificial tea roses that had been painted in bright red and bright gold.

I wanted to set a story in each room. Across from the best room was the vacant room in which there was no furniture at all, just apples, so that the smell of ripening and rotting apples filled the house in the autumn. To go in there meant having to kick a whole load of apples to one side. The wallpaper had been hung upside-down and visitors were often shown this peculiarity not only for its own sake but because the day it happened, long before, my mother had been in the city and had gone to a clairvoyant who had appraised her of this mishap.

Visitors were always brought on a tour of the downstairs rooms except that of our farm helper. His room was so full of clutter that the door would not fully open, and he being corpulent used to have to squeeze his way in. He was the person I was fondest of and resolved to marry. He had every conceivable object in there: bits of bicycles, old machinery, tattered clothes, jam jars, little stolen mementos which he was supposed not to have, and occasionally between him and my mother a feud broke out about these mementos and the filthiness of his room. One day my mother told me he had decided to leave us. Standing outside the door I listened and could hear him packing. I believed that it meant death for us all, and barged into that tiny foul-smelling place where he was piling things into sheets and sacks and went down on my knees to prevent him from stirring. I hope he forgave me for keeping him captive for years longer, because, in truth, he craved to go to England to earn a proper wage and find a wife.

We were a family of four children, and because I was youngest I felt in awe of my brother and sisters and was excluded from their domain, especially their bedrooms which meant of course that I stole in whenever I could. My sisters had treasures that I coveted—hair slides, hair bands, handkerchiefs with greetings on them, and minute bottles of perfume. The perfume of the time was Evening in Paris, which came in an opaque blue bottle and looked as if it might contain poisons, certainly some elixir. I would remove the little rubber stopper and sniff it but never once risked putting a dab behind the ears because I might be found out. Under their pillows were letters and diaries, names of boys they had fallen for, slanders about each other, awful things. In my brother's room there was a particular treasure—a large tin of sliced peaches that had been given him as a prize by his music teacher. I could taste these peaches by simply looking at the tempting picture on the label. Hints were given by my mother, especially at Christmastime, that we might all enjoy them but he kept them as a trophy.

Between my mother and myself was the understanding that one day she would give me the house, simply because I loved it as she did. Then came the breach. The house, the trees, the field, and some of our private histories was the material for my books. Although my mother allowed me to return on holidays, there was between us unspoken strain. During this time her son had brought her to the local solicitor and, true to Irish tradition, she had willed him the house and the remaining lands, but as she got closer to death she repented of it and asked me to take her from the hospital bed to see another solicitor so that she could at least leave me the house. I didn't. I cannot say that it was decency which stopped me although maybe it was, or maybe it was quite simply that I could not accept that she was about to die.

But she did die, and the house became my brother's. I decided to go back not long ago, to trespass, to walk about it, to look in windows, and I felt, as people do, how much smaller and more cramped the rooms were than they seemed to me as a child. Likewise the stained glass did not have the beauty or the complexity of say, a window in Chartres, which I always thought they had. It looked sad for want of my mother, it was a house in waiting. What struck me most though was the simple and blessed paradox that because I was not given the house it is mine in my imagination. Had I owned it I would be wondering now how much a new roof might cost or if the damp walls were crumbling and if its fate would be similar to the ruin a few hundred yards away, whereas by being banished from it I can go on filling it with stories for as long as I like. ■

*Edna O'Brien is the author of twenty books. Her most recent novel is* House of Splendid Isolation *(Plume). She lives in London.*


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EDITOR: SARAH SHAW


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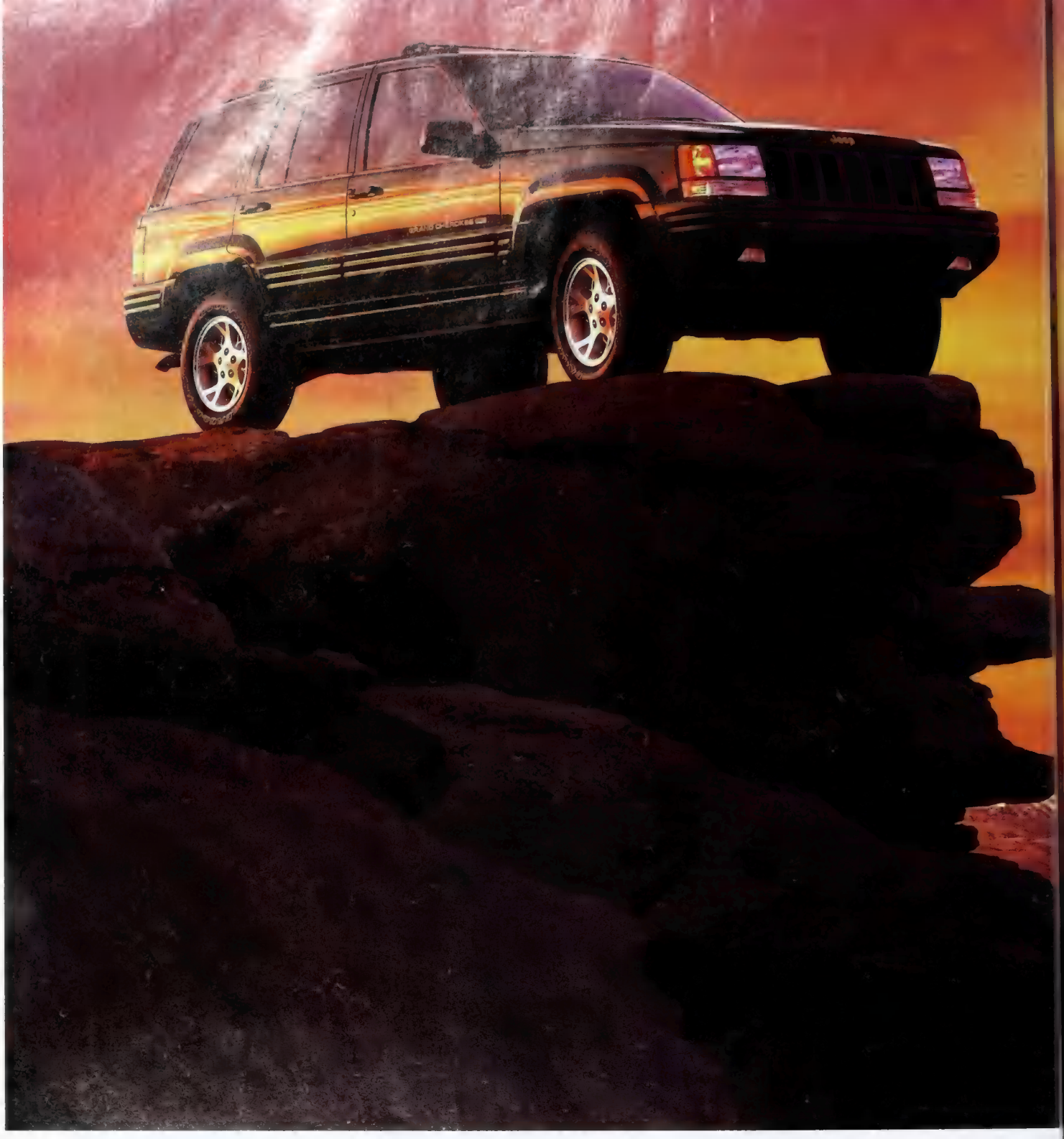

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& 2. Faux-ory knob and ewter-finish arfish. Through esigners, from dward R. Butler: 12-925-3565. . Baldwin's rass egg in rushed chrome, 100. Call 00-566-1986. . French wist, $77. At racious Home: 12-517-6300. . Hand-carved eaves and erries in 24K old plate, $268. t Sherle Wagner: 12-758-3300. . Glass knob, irca 1920, $42. t Liz's Antique lardware: 13-939-4403. . Schlage's knob n satin bronze, 38. At Weinstein & Holtzman: 12-233-4651. . Early American hape in Murano lass. Through lesigners, from Edward R. Butler: 212-925-3565. 9. & 10. Onyx knob, $49, nd Empire-tyle ormolu knob, $300. From P.E. Guerin: 212-243-5270. 11. Porcelain knob, $35. At Simon's Hard-ware & Bath: 212-532-9220. 12. Chrome with beading, $184. At Sherle Wagner: 212-758-3300.

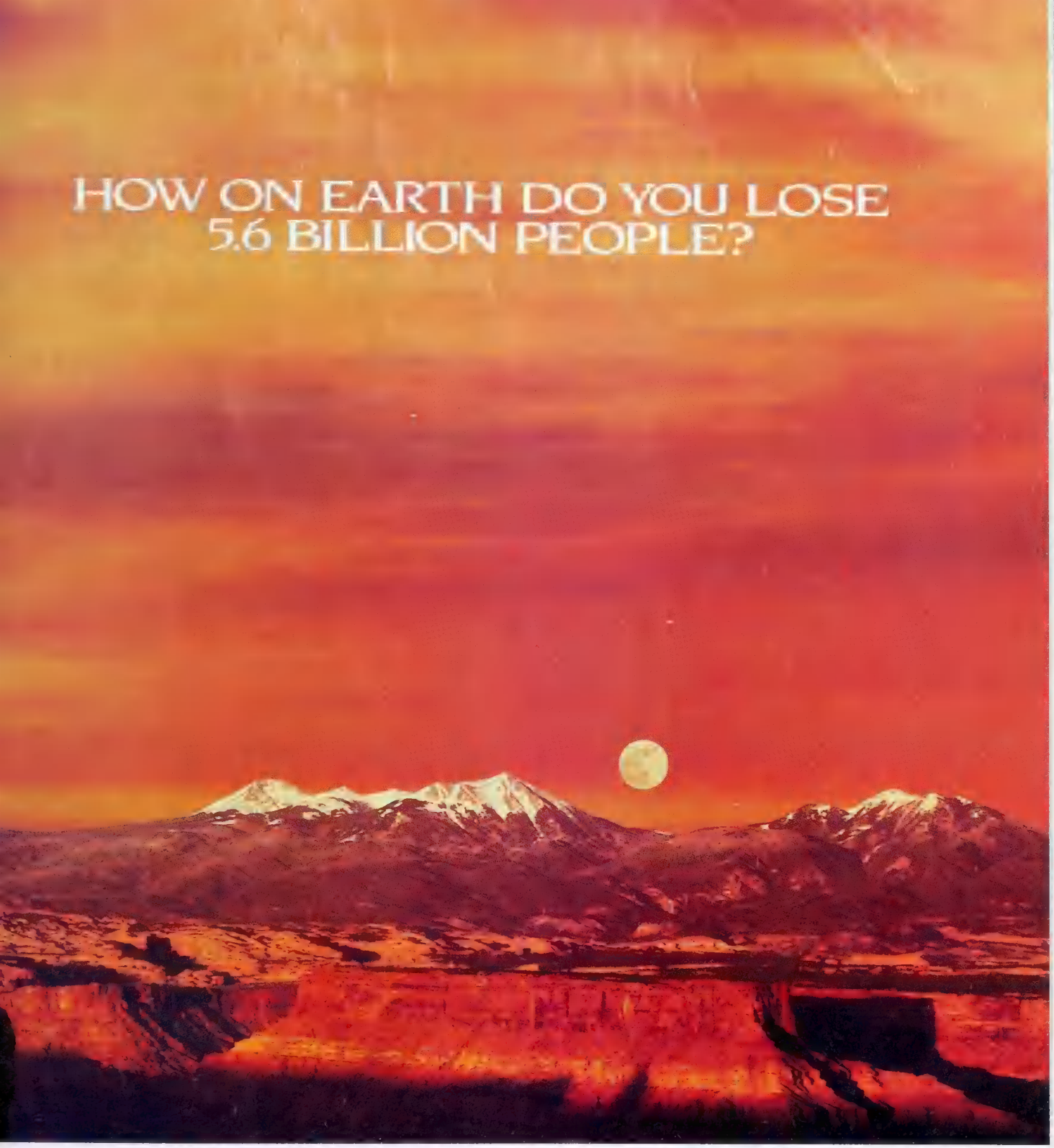


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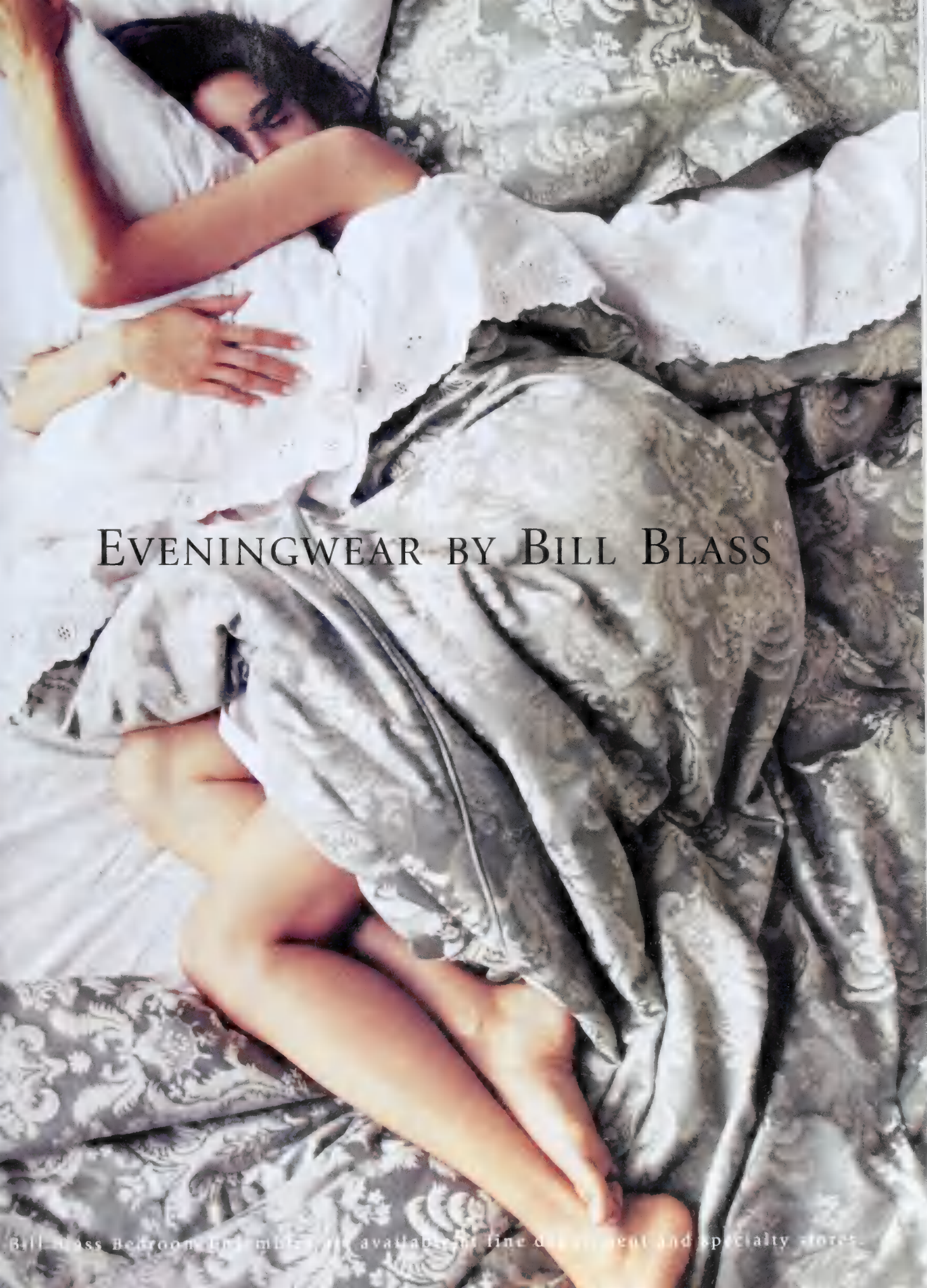


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1. *Amelia settee was inspired by French designs of the 1930s, $4,200. From Todd Hase: 212-334-3568.*
2. *Stoneware by restaurant designer brettt, $6 to $78 a piece. From Fillamento: 415-931-8700.*
3. *Branch table lamp from decorative painter Allegra Hicks's first home collection, $825. At Modern Age: 212-966-0669.*
4. *Velvet pillows by Sydney Oliver, from $100 each. Call 212-517-3218.*
5. *Charles Edwards marks his spot with the chrome X-Table, $2,600. From Ainsworth Noah: 404-231-8787.*
6. *Sculptor William Harvey casts organic candlesticks in aluminum, from $110 each. From The Loom Company: 212-366-7214.*
7. *Traditional designs in 50 percent recycled aluminum go from stove to table, $84 (left), $192. From Design Via Carioca: 415-642-9321.*
8. *Roger Crowley's lounge chair in handwoven silk, $2,424. Call 212-439-6002.*


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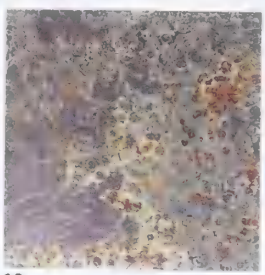

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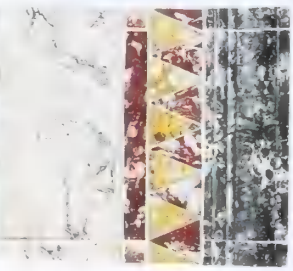

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1. French limestone, $42. At Paris Ceramics.
2. Ceramic that looks like slate, $3.05. From American Olean.
3. Florida Tile's ceramic, $3.50 to $4.
4. Italian ceramic, $4.95. At Nemo Tile.
5. Tumbled marble, $12.25. From Walker Zanger.
6. Ceramic masquerading as slate, $7.75. At Hastings.
7. 3D spiral, $14.5 each. From Ann Sacks Tile & Stone
8. Grouted travertine, $12. At Tiles, A Refined Selection.
9. & 10. Marble and Indonesian slate. Through designers, from Stark Concepts.
11. Textural cement, $6.50. At Tiles, A Refined Selection.
12. Ceramic with color variations, $3.50. From Laufen.
13. Large—12 by 18 inches—ceramic tile, $7.50. At Hastings.
14. Stone mosaic, $52. From Ann Sacks Tile & Stone.
15. Pigmented cement panels, from $4.20. At Country Floors.
Prices are per square foot, unless otherwise noted.

# DO YOU WASH THE DISHES *before* YOU WASH THE DISHES?



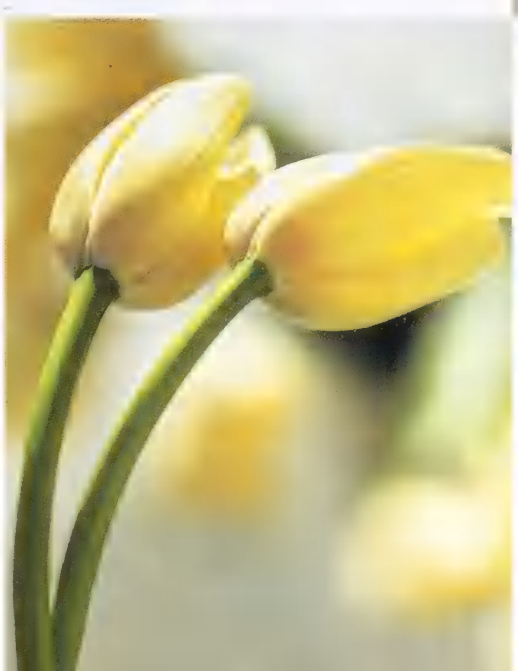
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# EVERYDAY LUXE

*Los Angeles designer Barbara Barry pampers herself and her clients with soothing rooms, wallpapered closets, and freshly ironed sheets*

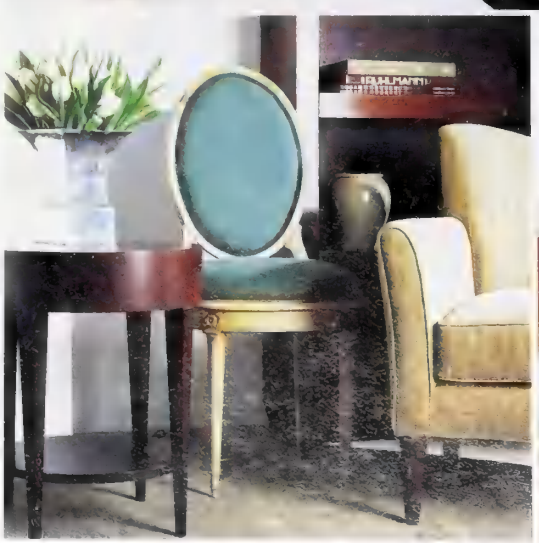
By Christine Pittel



**Think cocktails** and Cole Porter and Hollywood in the 1940s. Think sun-drenched patios and sophisticated interiors with low-slung, creamy upholstery and dark woods against pale walls. "Think Lauren Bacall," says Los Angeles designer Barbara Barry, who also knows a thing or two about glamour, and how to achieve it in everyday life.

The world according to Barry is tailored and tranquil. Color comes in subtle gradations of parchment, taupe, and eucalyptus green. Mustard and oxblood finish off her sepia-toned palette. In furniture, she looks for pure form, composing a room into a cohesive whole through the alliteration of shape and shade. The kind of decorating that throws together something old, something new, something battered, and something blue can be as insipid as instant coffee, in her opinion. "What I do for my clients is create a certain lifestyle," she says.

This woman has got style down to a science. She takes pleasure in beauty, and everything she touches has to be right. Her philosophy is very simple: Luxury is not only for special occasions. "You should treat yourself as graciously as you would treat the most honored guest." That means extra-thick towels in the bathroom (preferably Olympe by Palais Royal in ivory or white) and French-milled soap that doesn't turn to mush (Luxo-Banho from Portugal has a light, clean scent). Details are deliberate. Even her toothbrush is taupe (Elgydium, from France). Anything to do with the bed or bath should be refreshing, and in her own 1940s Paul Williams house that does not include patterned sheets. "My bed is my inner sanctum, and I want everything on it to be crisp and white," Barry says. She loves the idea of hidden luxury and sleeps on pillows stuffed with the finest Polish down, and has her Egyptian cotton sheets by Peter Reed ironed—until she has a chance to design her own line of linens.





*Barry designed the lamp, desk, and easy chair in her bedroom (top). Middle: At the drafting table. Above: An inspirational chair between her own table and chair for HBF. Right: Watercolors, step one for her designs*

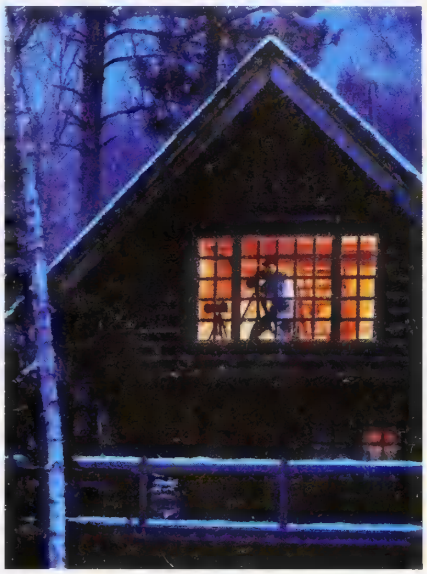
"I want to do everything!" declares Barry, who runs a ten-person office juggling projects from Manhattan's Sutton Place to Hawaii. When she couldn't find a decent lamp that didn't start out as a basket or a Ming vase, Barry designed her own line for

Boyd Lighting. Tufenkian Tibetan Carpets is producing her handmade rugs. A collection of office furniture and fabric is manufactured by HBF. At High Point this October, Baker Furniture will introduce a collection of forty residential pieces, including a mahogany coffee table with a barely distinguishable leather top. "Subtle variations in color or texture are really delicious," explains this efficient dynamo outfitted in Armani and cashmere in tones that complement her skin.

Barry, who comes from a family of artists, never apprenticed with a major design firm and just made up her own methods as she went along. The self-taught designer is thrilled that people are no longer slaves to a particular period. "They're putting things together in their own way, drawing on today's sophisticated bank of imagery and information," she says. "Once again, what's really modern is that personal sense of chic and style."

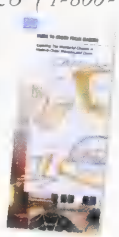
## MODUS OPERANDI

- When designing a room, think in terms of form and color. Keep them pared down. The accents will come from the changing objects that go in and out through everyday living. I like to find a few shapes and repeat them. If you love green as much as I do, limit it to two shades. In a celadon room, I painted the ceiling pale chartreuse to try and capture the light that bounces in from the vegetation outside my window.
- Start with something you love and build from there. Go slow, go easy. You can always add, both to color and collections. Be in love with each thing. Think of each object as another building block of your design. See the relationships that already exist. Each piece gets energy from its relation to something else.
- I want a room to look good and feel good. It's not about an image. Like fashion, it should fit you and you should move well in it. Clothes don't take on personality until the owner puts them on. Clothes with too much attitude overpower the person. I want a room to come alive with the people who inhabit it.
- Build from the outside in. If walls are taupe, go for taupe upholstery, getting bolder with the smaller things—chairs, pillows, and lampshades.
- A sofa should be 84 inches long, which is perfectly comfortable for two, because you never see three people sitting on one sofa. But the greatest thing you can do in any room, which beats any sofa any day, is set four club chairs around a center tea-height table, somewhere between 22 and 27 inches off the floor. Everybody sits facing each other, and it's perfect for conversation. It's like the dining table, relaxed.
- The bedside table, dedicated to the first and last thoughts of the day, is one of the most important places in a home. I don't think it should be a precious antique. This piece has to *work*. Mine is a simple Parsons table, which I wrapped in vellumlike wallpaper and topped with a sheet of glass for an impregnable surface. There's a drawer within reach, and a shelf that slides out. I'm thinking of putting my fax machine there, because that's what my life is about. Every night I bring a silver tray set with a pitcher of water, a glass, and a flower. That's my ritual.
- There's something very seductive about hidden luxury. I like to wallpaper every square inch of a closet and line the bedroom drawers. My linens come back from the laundry tied with ribbon and I put them away on a shelf with a scalloped edge. Create a sense of luxury for yourself. When I dine alone I still take out my 24-inch linen napkin, and there's a silver toast rack on my breakfast tray. Good manners are not just for company. What's wrong with rewarding yourself? I use silk lampshades, velvet throw pillows, and sterling instead of stainless-steel place settings. I get very excited about the perfect spoon. ■

**HOW JIM BRANDENBURG LOOKS AT THE WORLD.**

*At his home near the Canadian border in northern Minnesota, award-winning nature photographer Jim Brandenburg photographs wolves right from his window. What kind of windows give him the wide, expansive views he needs yet are still tight enough to seal out the bitter cold and strong, winter winds? Jim Brandenburg has Marvin windows. To learn more about the windows that are as efficient as they are beautiful, call 1-800-346-5128 (1-800-263-6161 in Canada) or mail the coupon for a free brochure.*



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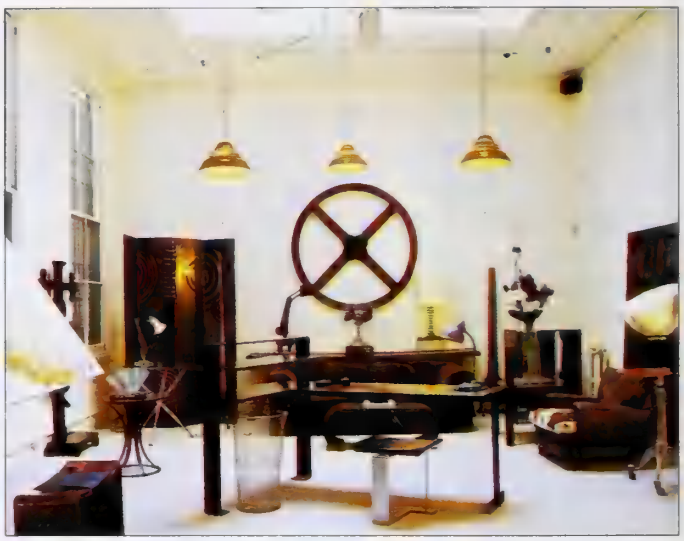



## LOOK IT UP

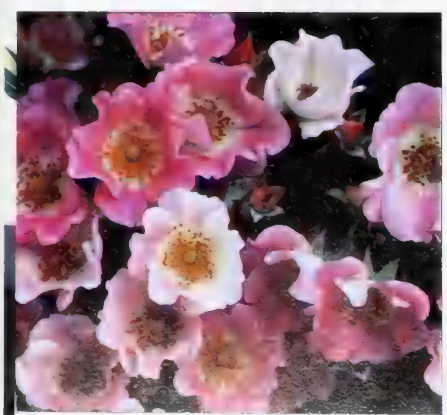
**What, exactly, was Dadaism all** about? Who was Eero Saarinen? What tools does a good cook really need? Find the answers to questions like these in three new reference books in stores now. Marilyn Stokstad's clearly written and amply illustrated *Art History* (Abrams, $60) is a great guide for lay readers—and a perfect graduation present for the college-bound. In her tiny, clever *ABC of Design* (Chronicle Books, $9.95), Lynn Gordon surveys the masters of furniture design from Alvar Aalto to Zaha Hadid. Another small-scale book, *Cooking Tools* (Knopf, $13.95), the latest in the long-running Chic Simple series, ignores fancy gadgetry, focusing on the basic tools necessary to put a good meal on the table. Sources in the back help you locate the perfect pots and paring knives. *Jane Margolies*

## MASTERFUL MIX

**What** New York neighborhood has the most architects and designers per square inch? TriBeCa. Ideal spot (and audience) then for a stunningly strong and spare presentation of furniture by a real designer's designer. This is exactly what led John Wyeth Birch to choose TriBeCa's Franklin Street for his new shop Wyeth's. There Birch, who has styled the stores of two famously exacting design purists—Giorgio Armani and Ralph Lauren—took an industrial-strength space and appointed it with "an accumulation of things I appreciate for their simplicity, construction, and quality." Included in the neoascetic mix (right) are a clock gear-wheel from an American bell tower, $2,100; a lacquer screen in the French Deco manner, $13,500; antique wire baskets, luxuriously plated in nickel, $700 to $950. Wyeth's, 151 Franklin St.; 212-925-5278. *Stephanie Rank*



## RESOLUTE ROSES

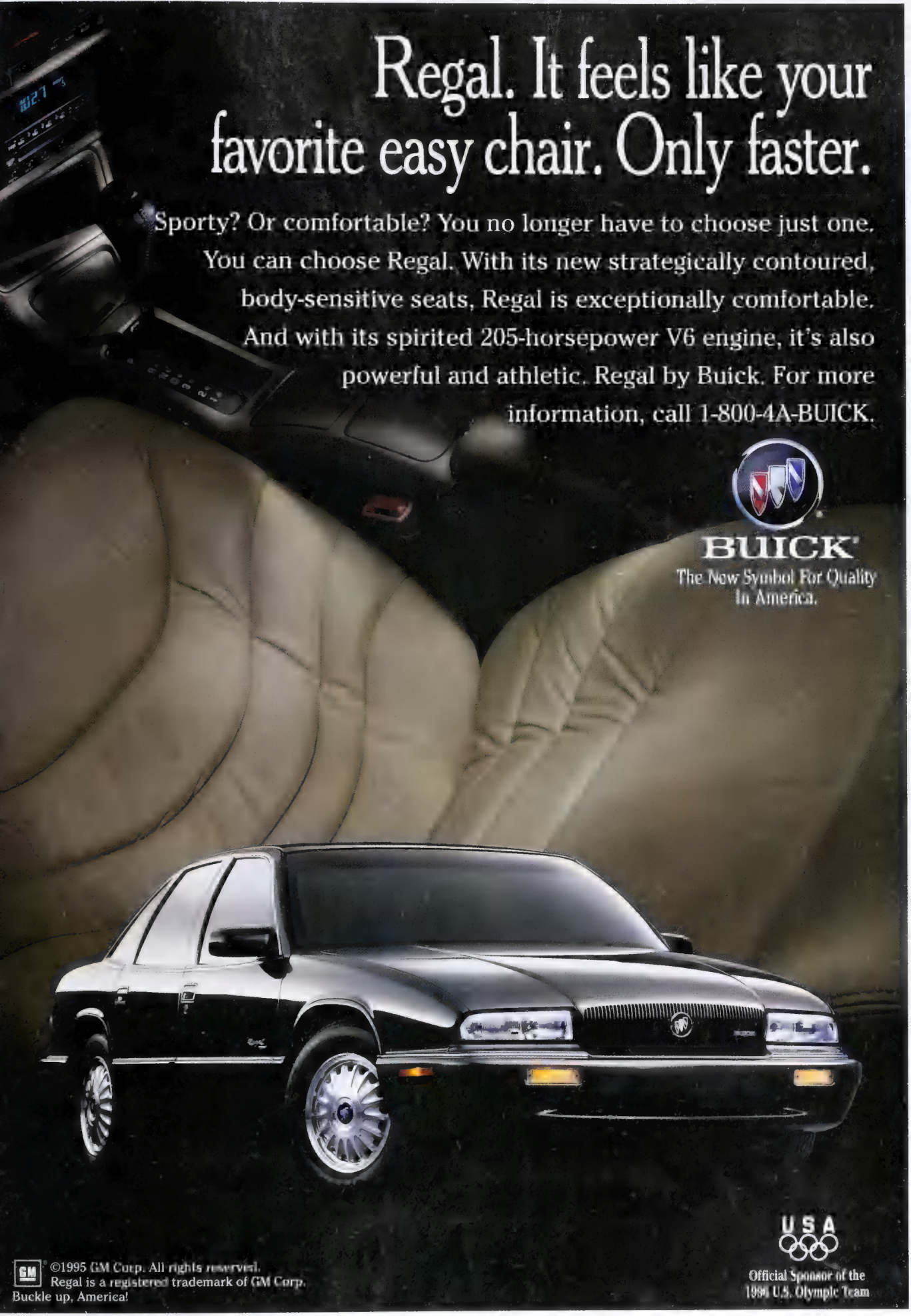


**Twenty years ago,** I started a roof garden in Manhattan and began a search for plants that could withstand cramped roots in containers that froze solid in the winter, high winds, and broiling temperatures. Temperamental roses seemed out of the question, but then I heard about a new one, 'Carefree Beauty,' said to be in a class of its own. With apple green leaves and bright pink double flowers that bloomed all summer, it was the first of the "landscape roses," so-called for their use as a fast-growing, pest- and disease-resistant hedge. Since then, we've seen 'Carefree Wonder,' and the Meidiland roses from France. And now 'Carefree Delight,' above, which is everblooming, low-maintenance, super-cold-hardy, and heat- and drought-tolerant like its predecessors, but grows low and spreads. The flowers, still pink but single and delicate with yellow centers, like [illegible]. *Ken Druse*

## OFF THE VINE




**There's more than wine** being produced at wineries these days. Many wineries are publishing free newsletters geared to the consumer and getting on the Internet. Randall Grahm of Bonny Doon Vineyard (P.O. Box 8376, Santa Cruz, California 95061) has one of the most esoteric and humorous newsletters for "readers with an intellectual edge—no wine snobs or label drinkers." For those needing help pairing wine with food, Allegra Antinori, whose family has been making wine in Italy for 600 years, has produced *Antinori's Tuscan Table* (send self-addressed 6-by-9-inch envelope with 78 cents postage to Remy Amerique, 1350 Avenue of the Americas, New York 10019). Stepping onto the information highway, Joy Sterling, a partner in Iron Horse winery, has launched an Internet column that she hopes will evolve into an on-line tasting group. (Web site:http://www.pathfinder.com/twep/kitchen/drinks/sterling.) *Jane Ellis*


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# CLIMB INSIDE AN AIKEN



**American as—an Aiken sofa?** Like apple pie, Adirondack chairs, and L.L. Bean canvas carryalls, the painted wood-frame sofa with cushions named for Aiken, South Carolina, is an enduring (if lesser known) homegrown design. New York decorator William Diamond calls it "the only sofa that manages to be modern and old-fashioned at the same time." And while vintage Aikens are sought after today by purists who put a premium on historical correctness, revised and updated versions are available from a handful of decorators and furniture makers.

Furnishing the porches of the mansions built in Aiken beginning at the turn of the century by health- and sport-seeking northern industrialists, the first of these humble seats were wide enough and long enough to sleep on, the better to take advantage of the area's famous piney air. Sides and backs were of a uniformly tall height, with the finished sofa suggesting nothing so much as a shoebox. Because of its construction you don't "sit on" an Aiken, as any Aikenite will tell you even today. You "climb inside it."

The late Sister Parish, with her love of vernacular American design, was a big Aiken fan. She used a model modified by her partner, Albert Hadley, in her 19th-century sea captain's cottage in Maine, as well as in the country houses of clients. Produced in maple or pine by the old-guard New York firm A. Schneller & Sons (212-695-9400), this Aiken (left) is springless, has an angled back, measures 45 inches deep, and features practical shelflike arms for books, telephones, and teacups. Usually it is painted off-white or hunter green.

Studying a photograph of the Hadley sofa, Diamond and his partner, Anthony Baratta, made the model for their Aiken. "People love the fact that the sofa is unupholstered—if you have kids, the only thing you have to worry about cleaning is the cushion covers, which we do in canvas, awning toile, even antique patchwork quilts," says Diamond, whose Aikens are built in Long Island City, New York, by cabinetmaker Greg Gurfein (718-729-7734). "And for us the Aiken is not strictly a porch piece—we've put them in living rooms and kitchens. These sofas never go out of style. Tony and I will probably be using them until we retire." *Christopher Petkanas*

## IN THE AIR

New shops keep opening devoted to the design of our century, from French furniture of the 20s to the 50s designs of American masters Charles Eames and George Nelson.

# GLIMPSES OF THE GRAND TOUR

**Collectors with wanderlust** are snapping up 19th-century travel photographs—architectural views of Rome, portraits of Paris, shots of the Sphinxes of Egypt. The work of professional photographers, they were the precursors to both the picture postcard and family snapshot (photography was an elite hobby until George Eastman invented the handy Kodak box camera in 1888). Though intended as souvenirs—Victorians on the grand tour purchased them at print shops—"travel photographs were never trifles," says William L. Schaeffer, a photography dealer in Chester, Connecticut. "A set of three dozen views might have cost four dollars, or two day's wages." Today the best examples of the genre—those taken by name photographers—can cost several thousand dollars. But for one or two hundred dollars you can find splendid images at photography shows and auctions. "We had a leather album full of travel photos that went for $1,000 in our recent sale," says Erin Garcia, a photography appraiser for Butterfield & Butterfield, the San Francisco/Los Angeles auction house.



What to look for: a striking composition, excellent condition ("anything that is faded or foxed isn't worth much," says Schaeffer), and, if you're really into it, top name. Fratelli Alinari worked in Italy (cathedral in Florence, above right), James Valentine in Scotland, Henry Jackson in the American West, and Félix Bonfils in the Middle East.

Where to buy: The American Photographic Historical Society hosts an antique photo show on April 21 at the Hilton in New York City, 212-575-0483; Butterfield's holds photography auctions in July and December, 415-861-7500, ext. 306; dealer Russell Norton organizes spring and fall shows in Washington, D.C., and Boston, 203-562-7800. *Claire Whitcomb*

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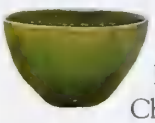
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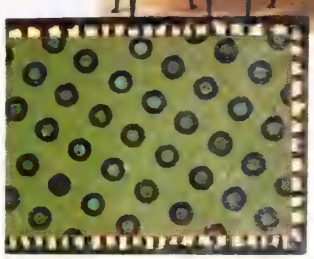


**Washington, D.C., March 29–September 1** The most traditional of Japanese garments, the kimono has also played a role in American art and culture. Kimonos, paintings, and drawings on view at the Textile Museum's "Kimono Inspiration: Art and Art-to-Wear in America" illustrate their evocative power and expressive range. At right, a c. 1900 summer kimono (top) and Marla Weinhoff's 1983 T.V. Kimono. Call 202-667-0441. **Dallas, March 31–July 14** Ettore Sottsass's iconoclastic 1981 room divider for Memphis (top left) greets visitors to the Dallas Museum of Art's "Hot Cars, High Fashion, Cool Stuff." See hundreds of objects portraying the twists and turns of 20th-century design in a multimedia setting. Call 214-922-1200. **Philadelphia, May 30–August 18** The Philadelphia Museum of Art is the only U.S. stop for the major retrospective "Cezanne," which surveys oils, watercolors, and drawings from the painter's career, including (left) a 1904 view of Mont Sainte-Victoire. For tickets, call 215-235-SHOW. Inspired by the artist's still lifes, Claire de Lavallée's delectable faience "Apple" bowls (below left) can be ordered for $31 plus shipping. Call La Boutique Museé, 800-400-7759. **San Francisco, May 16–Spring 1997** Collaborating for four decades, Charles and Ray Eames changed the look of postwar America. "Eames and Eamesianism," at the San Francisco Museum of Modern Art, explores the designs and films of the versatile and prolific husband-and-wife team. Featured is a reconstruction of the Venice, California, conference room in which the pair worked for 35 years. Call 415-357-4170. **Cooperstown, New York, April 1–December 29** Patchwork and appliquéd masterpieces are on view in "Uncommon Quilts" at Fenimore House Museum. Call 607-547-1400. **Pittsburgh, April 28** Celebrating western Pennsylvania's heritage, the Senator John Heinz Pittsburgh Regional History Center opens in a restored 19th-century ice warehouse. Full-scale reconstructions of buildings from Pittsburgh's past include a 1790 log cabin and a 1950s ranch. Call 412-454-6000.









# SALES



**Philadelphia, May 10–12** In only its second year, the Philadelphia Furniture Show has become one of the best places to find unique or limited-edition furnishings for home and office. The juried event brings together 200 of America's top studio artisans. Handcrafted works include Will Stone's cold-rolled steel designs (left), $1,500 and $1,900, and Meg Little's "Astral Donuts" rug (below left), $1,920. Call 215-440-0718. **New York, May 7–14** French-born architect/designer Robert Couturier (right) is at ease working on a 17th-century château or a contemporary ski lodge. "Versatility in Design" at the Chinese Porcelain Company features his classically informed furniture, drawings, and renderings. All proceeds benefit the Pediatric AIDS Foundation. Call 212-838-7744. **Los Angeles, May 17–19** In a city acclaimed for modernity, antiquities take center stage at the Los Angeles Antiques Show. Sixty dealers show vetted art and furnishings, including an outstanding c. 1700 Louis XIV *Boulle bureau Mazarin* (right). Call 310-455-2886. **Chicago, May 10–14** See what artists from around the globe are up to at "Art 1996 Chicago." Nearly half of the 175 galleries exhibiting are from abroad, making America's largest modern and contemporary art fair truly international. Call 312-587-3300. *Jeffrey Schaper*








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# GRACE NOTES

*Schumacher launches a furniture collection filled with pieces that are generously scaled and richly detailed*

By Christopher Petkanas

**Stephen Elrod** wants to make you comfortable.

"Edwardian club furniture, the basis for a lot of upholstered seating made today, had wonderful depth and pitch," says the designer of a new 75-piece collection of furniture and decorative accessories for Schumacher, the old-guard luxury fabric and wall-covering house. "But over the years designs have become shallower and more upright, at the expense of comfort. Without overscaling, I've revived the generous and commodious quality of those gracious old lounge chairs and sofas. And whereas four-inch-high box cushions and seven-inch-high kick pleats are the industry standard today, mine are a luxurious five and ten inches."

To complement classic Lawson, Bridgewater, and Syrie Maugham sofas "that actually invite slouching," Elrod filled out his line with more fanciful, often painted pieces drawn from 18th-century Italy. For reference, William Odom's 1919 *History of Italian Furniture*, the standard, landmark work on the subject, was invaluable, yielding a rectilinear Sheraton dining chair lightened and Italianized with floral-decorated legs. Faux wormholes, gesso buildup, and rub marks all suggest age and affectionate wear and tear on models in this part of the collection, which come tipped with lion's heads and paws, carved with medallions, lit with gilt accents, and gleaming with finishes imitating period woods.

"People wrongly think Italian furniture is all either papal-baronial or that awful white-and-gold stuff," says Elrod, who is confident he will even find an enthusiastic audience for his rather tricky one-arm, half-back recamier. "People are all for novelty statement seating these days as long as it's usable and feels good. Mine has whimsy married to strength." ■

***Spanning styles and centuries, clockwise from top: damask-covered camelback Veneziano sofa, Empire-style Trabia bench with fruitwood finish, Benton club chair with weltless extra-deep skirt, cream-and-taupe-painted Ravello recamier upholstered in lampas, shield-shaped faux-tortoise Tivoli mirror with gilt accents, Imperiale swagged armchair with lion's heads and paws in cotton jacquard.***

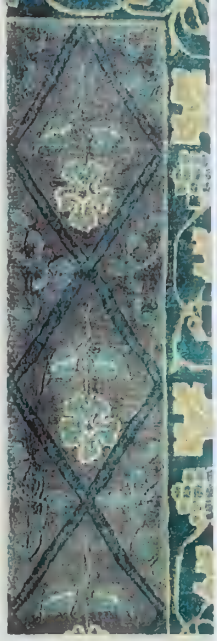




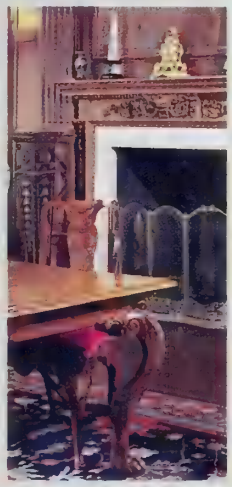
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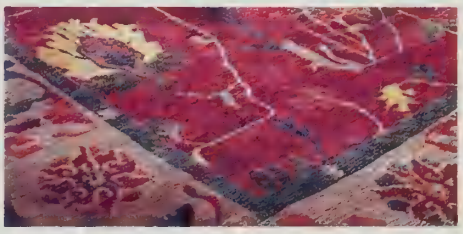
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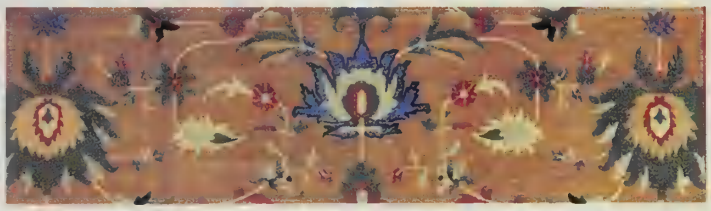


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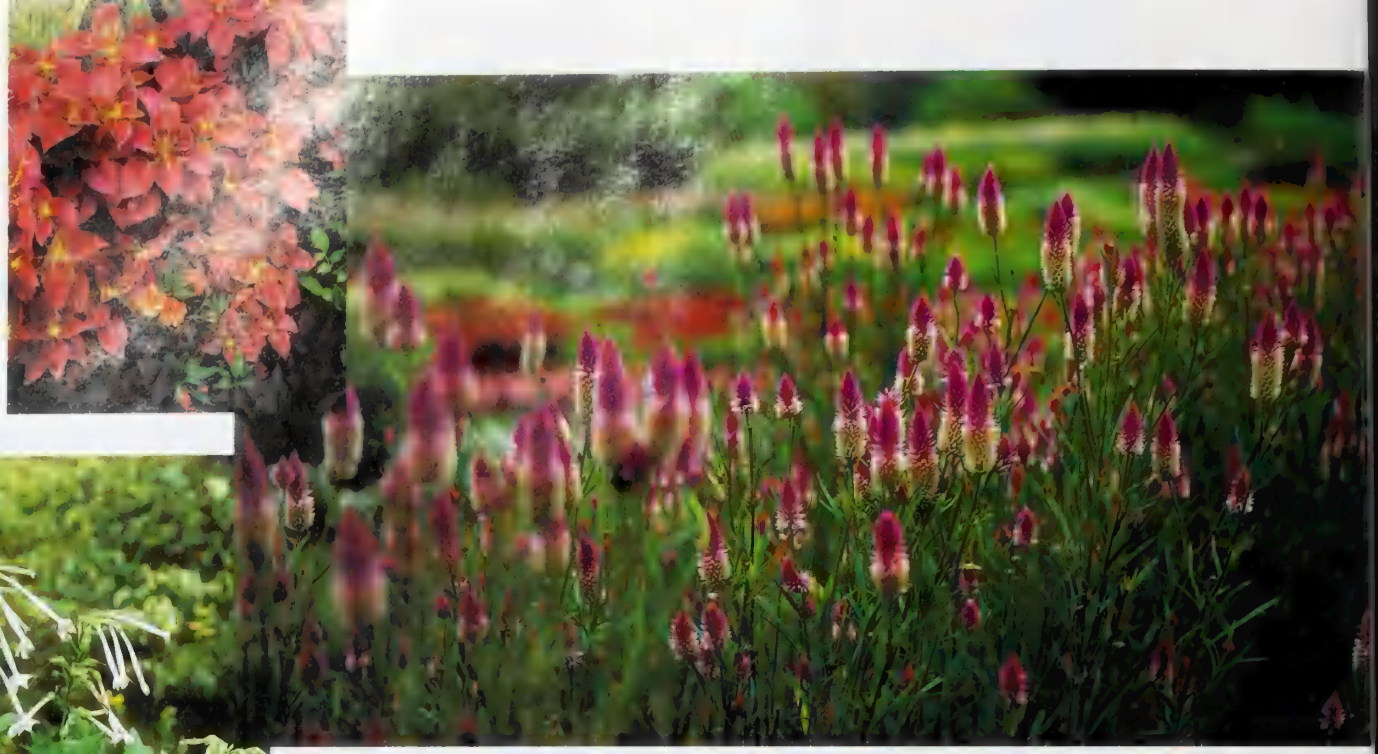
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# TIPS FROM A PLANT SNOB

*Our garden editor, tired of gaudy, overhybridized annuals, goes in search of those with delicate blooms, subtle colors, striking foliage*

By Ken Druse

*Gaining favor with more and more gardeners are annuals like these (above), which blend with perennials. Clockwise from top left: Coleus 'Alabama Sunset,' drifts of* Celosia *'Flamingo Feather,' and the delicate, fragrant* Nicotiana sylvestris.

**Last May** my new garden was full of surprises. Lilacs bloomed by the canal. The lawn, such as it was, became an ocean of blue from a delightful weed, *Veronica filiformis*. Lavender and white Dame's-rocket grew along the edge of shade cast by venerable trees. Wild ephemerals—*Claytonia* and Jack-in-the-pulpit—bloomed fleetingly. There was quite a lot of color, but I knew that these early flowers would soon make way for leaves and that the landscape would settle into a monochromatic green. Because my goal is to have something colorful every minute of the growing season and because I did not want to move any perennials or baby shrubs from their new nursery bed, I needed annuals. They deliver in the short term.

An annual is a plant that comes up from seed, then flowers, makes new seed, and dies in a life span of less than a year. But what a year! Just think how those ubiquitous petunias, impatiens, and zinnias bloom their hearts out all summer long. Annuals are usually started in late winter indoors, where they grow in south-facing windows or under fluorescent lights. Later in the season you can buy small plants in flats or pots from local nurseries. Last winter I started my own, but the winter before that I had been too busy negotiating for my New Jersey property and collecting shrubs and trees to devote the time and attention required to start annuals.

Although I had little hope that the local garden center would stock what I wanted, I trekked off to look for seedlings. You never know. Sometimes there will be a jewel hidden among the usual country-nursery fare.

I wanted flowers to brighten the dark shade of my dooryard, to fill the evening air with perfume, and to give me flowers for cutting. But what I found at the garden center were pompom marigolds, dinner-plate dahlias, and wildly hybridized pinwheel petunias. (When breeders create new hybrids they can patent them, offer them exclusively, and charge more for the seeds. The plants are touted as "new" and "improved," which often means stockier plants with bigger and brighter flowers.)

I am afraid I have become a plant snob. I want annuals with branching forms and small flowers. I want varieties that will create billowy mounds of soft color, weave delicately through their neighbors, make bold foliage statements. In short I want annuals that look and perform like perennials.

What was I to do so late in the season? >


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*I sowed sunflowers, planting seeds directly where I wanted them to grow and keeping the site moist until the seedlings were up—only about a week*

I thought of going around to other nurseries, but then I remembered Wave Hill, a botanical garden in the Riverdale section of New York City. The area at Wave Hill called the Flower Garden appears at first glance to be mostly perennials, but in late summer and early fall annuals play a leading role. I remembered overhearing a couple strolling through the Flower Garden during the late September display. "Look at the flowering tobacco [*Nicotiana*]," one remarked. "Mine stopped blooming in July. How do they do it?"

I asked the same question of some Wave Hill gardeners and learned that when the weather warms many annuals come up from seeds self-sown by the previous year's plants—but only if the ground is moist enough. (Wave Hill has a sprinkler system for dry spells.) I thought, Why not try to emulate this process? I would sow seeds late, directly in the ground where I wanted the flowers to grow, and keep the area moist until they germinated. I made some quick last-minute seed orders at specialty suppliers, mainly Thompson & Morgan, and although not every annual I wanted was available, many were.

The catalog from Thompson & Morgan, a British company with a New Jersey outlet, is the seed bible of horticulturists. It includes detailed descriptions, color pictures, advice on how easy or difficult the seeds are to start, how they should be sown, and whether the plant wants sun or shade. The company even prints your hardiness zone on the mailing label.

Other companies sell seeds for rare but unhybridized annuals: The Thomas Jefferson Center at Monticello, Stokes Seed Company, Select Seeds–Antique Flowers, Chiltern Seeds in England and J.L. Hudson, Seedsman, an eccentric supplier from California. Hudson's catalog includes eerie warnings on the opening pages ("I have no business or personal telephone. Please do not call anyone else who is named Hudson."), but this is the only American seed source I know of for mauve-colored morning glories, love-lies-bleeding with two-foot-long ropes of red flowers, single-flowered black hollyhocks, and a vine with spiraled pink flowers appropriately named snail flower. Instead of coarse magenta and orange *Celosia*, called cockscomb, Hudson offers 'Flamingo Feather' with soft spires, pink-tipped fading to white. These are lovely in mass plantings.

In late May I sowed a wonderful selection of sunflowers, planting seeds directly where I wanted them to grow and keeping the site moist until the seedlings were up—only about a week. I weeded the area first, then spaced the seeds ten inches apart and one inch deep. Sunflowers are great for beginners because the emerging seedlings are so large they cannot be mistaken for weeds. I like varieties with small blossoms in shades of mauve, mahogany, and white as well as the familiar yellow. Giant sunflowers with single flowers have their place, but not in a soft cottage-style planting.

A visitor said, "I've never seen sunflowers in such colors—is it the soil?" As other visitors looked around and noticed unusual plants, there were more questions: "What's that tall red plant with a giant plume?" "Where is the fragrance coming from?" "What's that vine with the dangling yellow pods?" "I thought I hated coleus, but I've never seen any like those by the front door. How can I get them?"

Here are some answers. The four-foot-tall wine-red specimens with foot-tall arching plumes were amaranths—*Amaranthus hypochondriacus*. I planted these by the stone bridge, where they shot up through some scruffy lawn grass. They looked quite natural there even though they are showy.

Around the porch, I sowed seeds of a few species of flowering tobacco, *Nicotiana*. For years we have only had hybrids such as the 'Niki' series available. These stubby forms were bred to have distinct, often vivid colors, but in breeding the scent was lost. The species, on the other hand, retain their scent. They have tubular flowers, and like many plants with this form, are fragrant in the evenings. The flowers evolved to attract nocturnal pollinators, like moths, with long proboscises that can reach inside for nectar. A rediscovered species, *N. sylvestris*, has three-to-four-inch-long, intensely fragrant white tubular flowers and is a mainstay of the Wave Hill garden.

Growing up tepee trellises at the corners of my nursery bed were two kinds of *Momordica*. One grew a fruit that is very popular in Chinese cuisine called bitter melon. They are harvested green for eating, but if left on the plant, *M. charantia* fruits turn cadmium yellow and when ripe split open to reveal blood-red seeds. The more delicate "melon," *M. balsamina*, has two-inch-long hanging fruits that look like bumpy yellow lanterns.

Like the visitor who thought she hated coleus, I thought I hated it too, until last May when I saw some with dramatic colors, leaf shapes, and sizes in a friend's garden. I begged for cuttings which quickly rooted to make a pot garden by my shady front door. (Botanically coleus is a tender perennial—a tropical plant killed by autumn frost—and not an annual, but it is used as such in the garden.)

Last fall, I took three cuttings of my favorites and rooted them in moist perlite under fluorescent lights. In February I took cuttings from these plants and now I have a dozen of each kind—'Alabama Sunset' with large pale lemon-lime leaves that turn brick pink; 'Purple Duck Foot' with tiny dusty purple oak-shaped leaves that form a billowy mound; 'Inky Fingers' with nearly black, deeply lobed leaves edged in neon green.

Recently, I called a local garden center to see what will be offered this spring and heard some good news. There will be Swan River daisy and lotus vine, *Scaevola* and a few of the latest coleus. It seems the market is changing as a result of the demands of the public. Perhaps I will be able to find my favorite *Nicotiana* on the nursery benches this year. >

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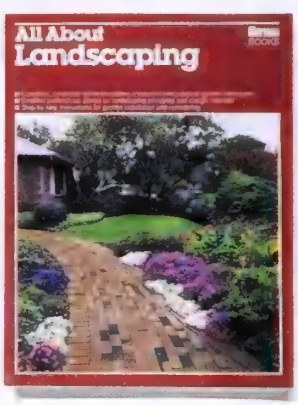

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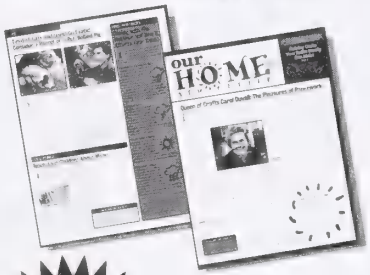
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*Annuals with large flowers or foliage for architectural accents, bold statements, or cutting:* Clary sage (*Salvia horminium*); Red hibiscus (*Hibiscus*) 'Red Shield'; Malope, (*Malope trifida*); Venidium (*Venidium fastuosum*); Ornamental okra (*Hibiscus manihot*); Prickly poppy (*Argemone platyceras*); Red Orach (*Atriplex hortensis*) 'Rubra'; Tree mallow (*Lavatera trimestris*); Sunflowers (*Helianthus annus*) 'Pastiche', Italian White,' 'Velvet Queen.'

*Mail order seed sources:* Chiltern Seeds, Bortree Stile, Ulverston, Cumbria, England LA 12 7PB. Catalog, $4. J.L. Hudson, Seedsman, PO Box 1058, Redwood City, CA 94064. Catalog, $1. The Thomas Jefferson Center for Historic Plants, Monticello, PO Box 316, Charlottesville, VA 22902, SASE. Select Seeds–Antique Flowers, 180 Stickney Hill Rd., Union, CT 06076-4617. Catalog, $1. Stokes Seeds Company, PO Box 548, Buffalo, NY 14240. Catalog, free. Thompson & Morgan Inc., PO Box 1308, Jackson, NJ 08527-0308. Catalog, free. ■


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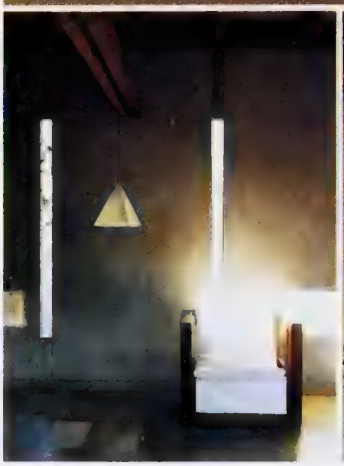
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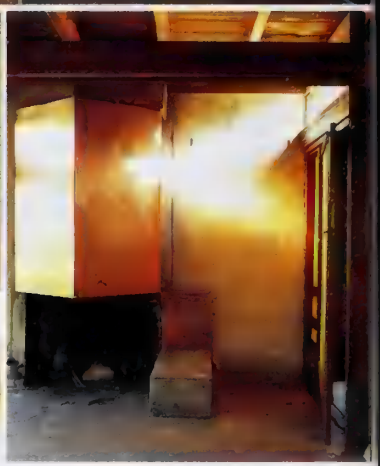
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# SCHINDLER'S BEST

## *The landmark Los Angeles house of a pioneering modern architect is restored*

By Martin Filler

**Perhaps the most modest** of all modern American architectural masterpieces, the single-story two-family house that the Viennese émigré Rudolph M. Schindler built for himself, his wife, and two friends in the West Hollywood section of Los Angeles 75 years ago is finally being saved from itself. Like many other experimental schemes, the King's Road Studio House, as the communal residence and workplace was called, used untested innovative materials assembled with ingenious construction methods to create new architectural forms quickly and cheaply. Here, thin concrete slabs were poured like terraces surrounding the perimeter of the structure and tilted upward 90 degrees to make walls, the narrow slits between them then filled with glass. The long life of the building was not considered, and its 20th-century treasures have suffered the ravages of time more than the [illegible] prototype of many practices we now take for granted.

Fortunately, a major restoration program, [illegible] in part by the Austrian government, is extending the valiant efforts of local preservationists who have struggled to maintain this crumbling gem. Schindler, who worked briefly for Frank Lloyd Wright, shared the master's belief in integrating buildings into their natural settings. He was enchanted by a simple Yosemite cabin he had camped out in and wanted to recapture the same liberating lightness and contact with the environment in his own home. He conceived a pinwheel-like open floor plan, framing lush garden courts reached through movable paneled window-walls (recalling classical Japanese architecture) and affording maximum privacy to the two couples, who shared a central kitchen. Because each of the four inhabitants received an equal amount of art studio space, this design is also a milestone in recognizing women as professional equals of men. By the 1950s families across America had adopted the informal, flexible ideas that make the King's Road Studio House both a social and an aesthetic landmark. ■

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# IN THE LAND OF THE HOPI

*A triple treat: the Grand Canyon itself, the early-20th-century Hopi-style architecture on its south rim, and the ancient mesa dwellings that inspired them*

By Jess Blook

When I went to the Grand Canyon for the first time ten years ago I was, like most people, struck dumb by its size—a mile deep, as much as eighteen miles across, 277 miles long as the eagle flies—and by its age. The canyon itself is only four to six million years old, sculpted into a labyrinth of walls and buttes by the Colorado River, but two billion years of geology are visible in its stratified stone.

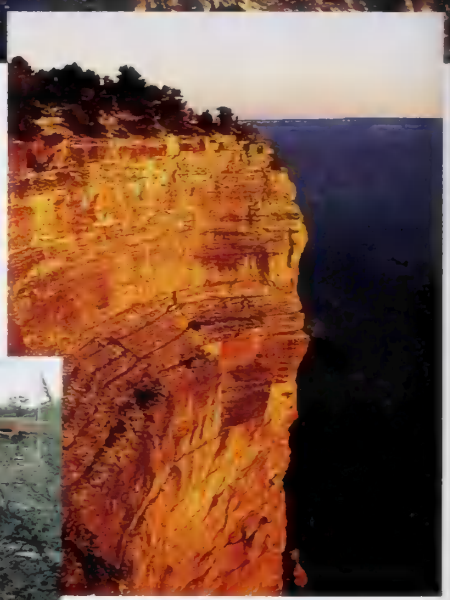
I hiked into the vast chasm, delved into the area's natural history, and read about early explorers like John Wesley Powell, the one-armed Civil War veteran who, with wooden boats and an iron will, ran the canyon for the first time in 1869. But when I went back last fall I was more interested in what man had wrought—and woman: I was especially intrigued by the work of Mary Elizabeth Jane Colter, one of America's first prominent female architects. Among her buildings in and around Grand Canyon Village on the south rim are four that pay tribute to Native American architecture. My visit last November took me back through time, from Colter's evocative stone structures, built between 1905 and 1932, to some of the Hopi mesa villages that inspired her.

Grand Canyon Village, created by the Santa Fe Railway and the Fred Harvey Company, was a tourist town long before snorting sightseeing buses roamed the earth. In the late 1800s, canyon pilgrims had to endure a bone-jarring daylong stagecoach ride from Flagstaff, but in 1901 the Santa Fe slashed the time and expense of the journey by extending a rail line to the south rim. The Fred Harvey Company had already been taming the frontier for travelers for more than a quarter-century. In railroad towns from Chicago to Los Angeles, Harvey House restaurants offered tasty fare and prompt service from primly dressed "Harvey Girls." (Despite the fact that Harvey Girls had half their salary withheld until the end of their first year, many of them quit to marry lovelorn bachelors, leading Will Rogers to quip that Fred Harvey "kept the West in food and wives.")

Saved from overbuilding by park regulations, Grand Canyon Village is a pleasant cluster of tourist facilities set amid juniper, piñon, and ponderosa >









*Native American architecture inspired Hopi House (below), a crafts shop at the Grand Canyon. Clockwise from left: Hopi plaza on First Mesa in Arizona. Village of Walpi. South Rim of the canyon.*

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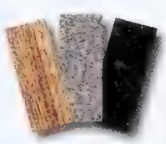

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pines. The buildings range in style from Hopi to Park Service modern. The grandest of the park's accommodations is the El Tovar Hotel. One of the first of the great national park lodges, it was designed by Charles F. Whittlesey, who worked often with Fred Harvey, just as Mary Jane Colter did.

From the dining room of the El Tovar, I watched a sun-streaked cloud bank climb out of the chasm. Framed by a picture window, it recalled the majestic canvases that artist Thomas Moran of the Hudson River school painted from the rim a century ago. The next day, as I walked and drove along the rim looking for Colter's landmarks, I stopped at the many overlook points and, inevitably, gaped at the canyon's wonders. I had thought I might soon begin greeting the mighty maw with a yawn, but the sense of primeval fascination remained strong. Grand Canyon views, it seems, are like sunsets—countless and compelling, no matter how many you've seen.

After hiking a fraction of the long way down into the canyon on Bright Angel Trail, I visited Colter's Bright Angel Lodge (1935). She fashioned the sturdy stone-and-timber lodge after early pioneer buildings with a welcoming porch and pitched roofs. Inside I found the canyon in microcosm in Colter's "geological" fireplace, made of canyon-stone strata layered from floor to ceiling.

I began my tour of Colter's Hopi-influenced buildings with the recently restored Hopi House (1905), a crafts gallery next to the El Tovar. The architect's love of the picturesque was grounded in careful research of Native American traditions. She modeled Hopi House on flat-roofed Hopi dwellings, giving it roof terraces linked by stone steps and rough-hewn ladders, adobelike interior walls, and tree-branch ceilings. Built by Hopi workers, this simulated pueblo was—and remains—an atmospheric outpost for the Harvey Company's successful trade in Native American crafts, which helped revive dying traditions and sustain tribal artisans.

In two 1914 buildings, Colter evoked the romance of ancient >

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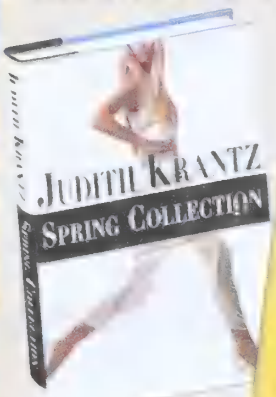
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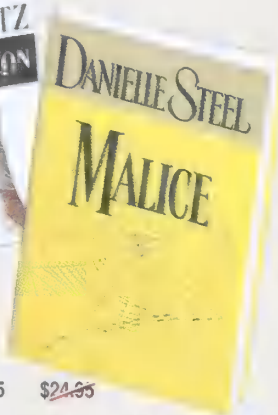

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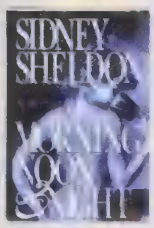


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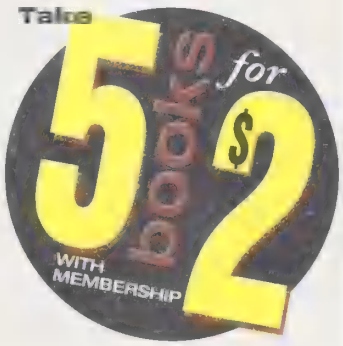


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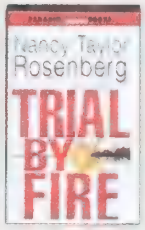



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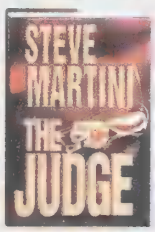

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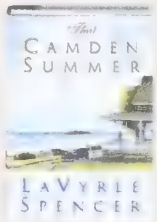
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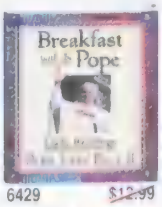
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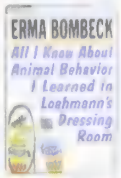


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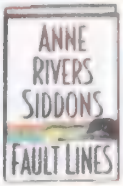


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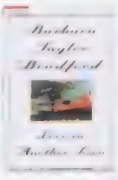
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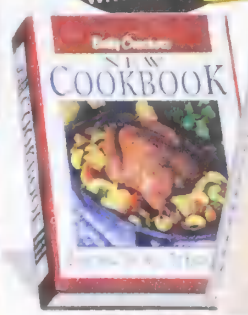


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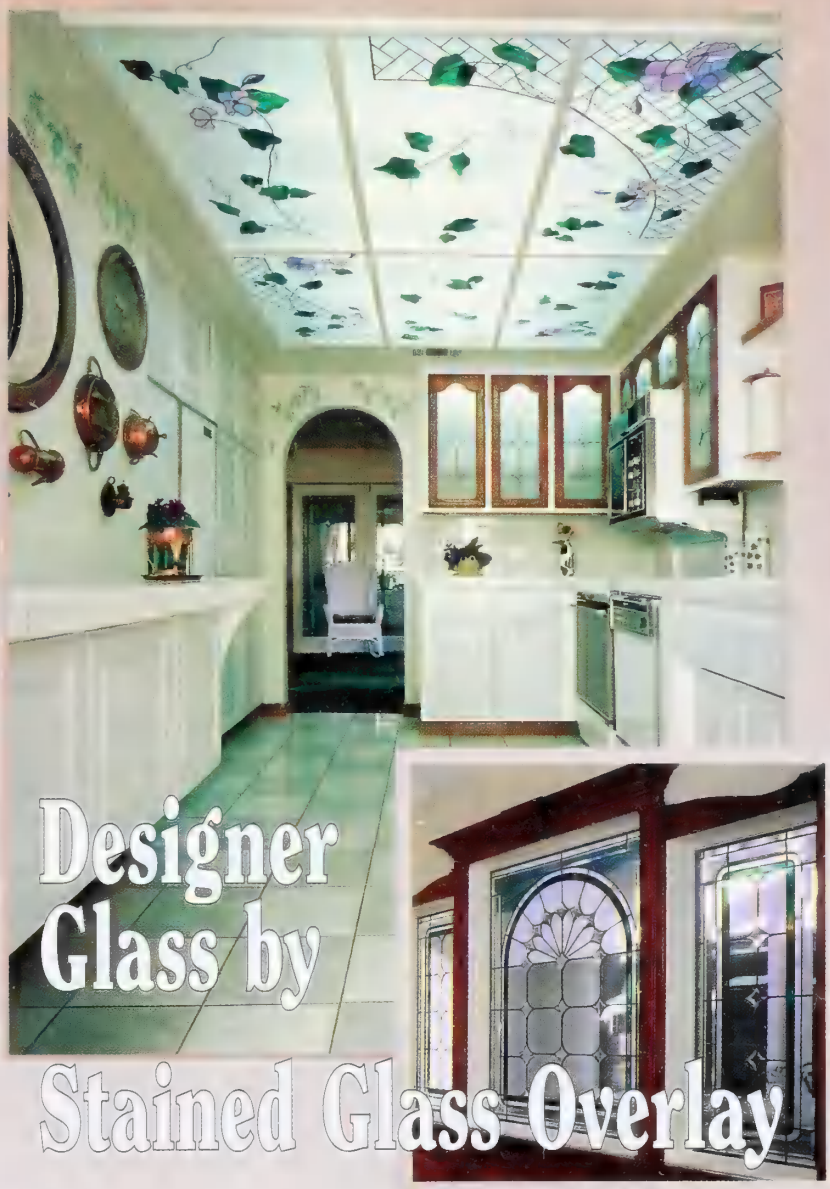
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outhwestern ruins. The artfully dilapidated Lookout Studio, perched on the im, purveyed canyon photos when ameras were still rare. Hermit's Rest, onceived as the tumbledown home f a solitary mountain man, was a gift hop. With their rude stone walls, jagged himneys, and uneven rooflines, these uildings blend beautifully with their ugged surroundings.

To my mind, Colter's most impressive canyon structure is the Watchower (1932), which she based on towers ound at prehistoric sites throughout the our Corners region. Located 25 miles om Grand Canyon Village near the ark's eastern edge, the tapered stone ower rises seventy feet from the lip of he canyon. Inside is a shop styled after a Hopi *kiva* (a ceremonial chamber, usully round and partly underground), omplete with log ceiling and ladder eading to a door in the roof. Upstairs ooms contain reproductions of a Hopi ltar, wall paintings, and petroglyphs rock carvings). Colter even embellhed the tower's base with faux ruins.

The Watchtower windows look ut at a panorama that stretches from he blue ribbon of the Colorado River to he Painted Desert and faraway mounains. That's where I was headed next, ntent on seeing some of the Hopi strucures that had inspired Colter. Before eaving the park I stopped at Tusayan uin, not far from the Watchtower, here a small group of Anasazi (forerunners of the Hopi, Zuni, and other ueblo peoples) lived until 1200 A.D. here are far more impressive Anasazi uins at places like Mesa Verde and haco Canyon, but Tusayan's proximity the Grand Canyon makes it one of he most visited archaeological sites in he entire National Park system. The opular image of the Indian pueblo is a Mesa Verde–style cliffside apartment ouse, but most were freestanding, like he houses at Tusayan, built on flat, exosed plateaus and mesas.

Exiting the park, I rolled east on ighway 64, pausing at a scenic overook to peer into the gorge of the Little olorado River, which flows into the >


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Colorado. Somewhere near the confluence of the two rivers, at a location known only to Hopis, is the Sipapuni—the hole through which Hopis believe their ancestors entered this world from the one below.

At Cameron I turned north, then east into the badlands of the Painted Desert. What I first took for ruins of ancient villages turned out to be cross-hatched volcanic formations, glowing red in the late-afternoon sun. I was well into the enormous 25,000-square-mile Navajo reservation, which extends across the Four Corners junction of Arizona, Utah, Colorado, and New Mexico. I could see more than a hundred miles in every direction, sweeping vistas of distant mountains and clouds receding into infinity.

A sign told me I had entered the Hopi reservation, a 2,434-square-mile patch surrounded by Navajo land—a nation within a nation within a nation. At its heart are the famous "sky villages," set atop three cliff-fringed mesas. For more than 900 years, the Hopi have inhabited this land, maintaining a complex culture rich in rituals. I learned more about it in the museum at the Hopi Cultural Center, on Second Mesa, where I also found a motel room and filled up on *nok-qui-vi* (a traditional Hopi stew of corn and lamb) and puffy fry bread.

The next day I drove up the steep road to First Mesa. While waiting to join a tour of Walpi, the 300-year-old village on the southern tip, I walked around Sichomovi and Hano, two tiny villages you can see in about ten minutes. I passed houses with signs saying Crafts For Sale, and after several people invited me in to look at their wares, I accepted an invitation and sat in the potter's front room while she translated the motifs on the pot I had just bought. The zigzags, scallops, spirals, and other geometric forms—symbols from nature and the spirit world—carry potent meanings, so that each pot becomes a kind of prayer or poem. (When digging their clay, Hopi potters traditionally make offerings or prayers to the earth.)

Walking around Walpi is like roaming the deck of a weather-beaten ship; the sides of the mesa drop abruptly to the plateau, as endless as the ocean. The tiny village gave me a feeling of time in suspension, which, along with the quiet dignity of the people I had met, filled me with an overwhelming sense of respect and humility. Despite my Hopi escort, I felt like a trespasser.

The towns seem sculpted out of the mesa, sharing the same brown-gray hues; a green door stands out like a chile pepper in a dish of pinto beans. Here and there are newer houses made of cinder block, but most are stone, plastered in places with adobe. Each Hopi village has a small plaza, far from formal, bordered by one or more *kivas*. During religious ceremonies from the winter solstice until mid-July, the plazas become vibrant out- *(Continued on page 119)*




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By Frances T. Heard

**With every turn** of the style cycle in architecture and decorating, America produces at least one fiery crusader for better taste. The articulate spokesman for the decade of the forties is T. H. Robsjohn-Gibbings.

If Mr. Gibbings could be summed up in a nutshell (which he can't), he would be labeled as a preacher trying to show the world the evils that will befall you if you travel the road of pretentiousness, snobbery, ostentation, and elaborate display. His humorous literary jibes at such folly are as telling as his own decorating in proving his case for simplicity.

As a decorator and designer of custom furniture, Mr. Gibbings has a gilt-edge, blue-ribbon following that can be best compared to the following enjoyed by such fashion couturiers as John Frederics, Hattie Carnegie, and Adrian. Mr. Gibbings's clients are [illegible] interested in the price than in the result. Consequently [illegible] obsessed with the perfect mental climate for creativeness. As he once said, "My clients don't feel the need to hide their social insecurity behind antiques and ostentatious display. They have arrived long ago." This neatly sums up Mr. Gibbings's philosophy.

The gospel which Mr. Gibbings preaches and practices is simplicity—with a capital S. He maintains that simplicity is, after all, the ultimate development to which we all hope to come when we are truly developed human beings. He is emphatic in his contention that to really attain simplicity in our houses and in our lives we must first have developed an inner security; that elaborate rooms, elaborate houses, and elaborate clothes are the outward manifestations of people who are inwardly insecure.

His rooms are effective support to this theory. None of the usual furnishing clichés are used—not even the customary types of furniture groupings. They are rooms conceived for residents with broad tastes and world understanding, for people with the sophistication that comes from travel, from sampling many world cultures, and who possess the

chness—that is greater than money—
f having many diverse interests.

Mr. Gibbings thinks that nothing
hould be allowed in a room which does
ot have a close personal relationship to
he inhabitant—that everything in a
oom should be a true reflection of the
eople living in it. If this is so, it means
he end to all worries about "Can I put
his with that?" or "Is it correct to do
hat I want to do?"

It is surprising how few people
ealize this, and how few realize the deep
leasure of having only
hose things around them
hich express their feel-
ngs. Most people live
ith houses and furniture
n very much the same
ay that actors, playing a
art, move about among
rniture that is related
nly to the roles they are
aying. Many people live
ctitious lives and their
ouses and their furniture
re equally fictitious.
hey try to play a part in
house that is nothing
ore than a stage setting.



As his rooms dem-
nstrate, simplicity can be tremendously
ffective. Mr. Gibbings does not think
mplicity is a poor and barren thing.
or, just as in a human being, we find
hat real simplicity comes from under-
anding and a true evaluation of the
orld around us, and is synonymous
ith rich and strong character and
ersonality.

"Simplicity in a human being can
e a very exciting quality and the
xpression of this simplicity in a house
r in a room can be equally exciting.
mplicity, for instance, can see virtues
quite unexpected things—bricks, or
alm mattings, or the hide of a palo-
ino horse. Instead of hanging expen-
ve pictures on a wall, a person who
nderstands true simplicity might find
finitely more pleasure in watching
he changing light or the changing
hadows on a wall that is one plain sur-
ce of color.

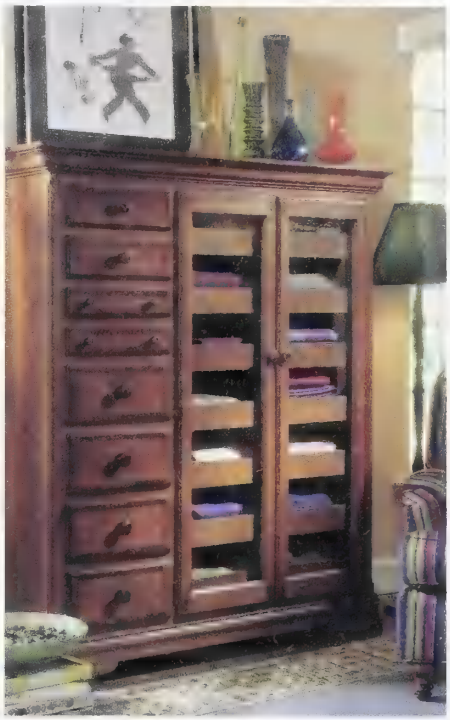
"Again, a person with a true sense of simplicity might find it infinitely preferable to have a bowl of flowers which they constantly change, rather than an elaborate and static piece of furniture. A person with a highly developed sense of simplicity might well find one fine piece of sculpture infinitely preferable to a room crowded with dozens of mediocre knickknacks.

"So, a truly simple home uses the qualities of beauty inherent in materials. If a fabric is made of a fine material, it does not need an elaborate design on it. If a wood is well selected, it does not need carvings and ornamentation. If a rug is finely woven of pleasing color and of fine material, it does not need an elaborate pattern. If a piece of sculpture or a piece of glass is fine in itself, it will look better alone in a room than if it had a dozen other different objects to compete with. If the room is finely proportioned, it does not need elaborate wall treatment. If a window looks out on a well-planned garden, elaborate curtain treatment will destroy the vista. If a floor is fine of itself, it will not need elaborate rugs to break the monotony. If a chair is of good proportion and fine wood, it will not need an elaborate pattern. If a bedroom is well heated and well ventilated, it does not need a curtained, four-poster bed—a form that was born because of draughty, ill-heated rooms.

"Simplicity in a house means rational thought. It means rational thought freeing the imagination."

Mr. Gibbings's philosophy sums up this way then. A simple house is a free house. It is free of enslavement to the past and it is equally free of pretense of predicting the future. A simple house is truly integrated into the present. Its life is not in the past or in the future—it is now. Emerson said it quite some time ago: "To be simple is to be great." ■


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# FOR BETTY

**We are dedicating this issue** of House Beautiful to Betty Boote, he managing editor of this magazine for the past sixteen years. All of us were deeply affected recently when Betty, who had hee surgery following a skiing accident, died unexpectedly on he day we all thought she was coming home from the hospi-l. In our shock and grief, we keep remembering that Betty ked nothing better than producing magazines, and it some-ow comforts us to know that she would expect, indeed would sist, on our getting out this issue on time and within budget.

A modern working woman with a husband and two chil-ren, a city apartment and a country house, Betty still managed be the first one in the office every morning and the last one leave. We never could figure out where she found the time to ake the fruitcakes we got at the holidays, deliver the family eirloom cradle she loaned to staff mothers on maternity leave, ot to mention walking the dog before and after work.

Betty was known for taking in stray animals. Besides the og, the Boote household includes three cats and a huge English Angora rabbit named Willow. During the week, Betty and her family lived in their apartment in New York's Greenwich Village, but home was really the former parsonage in Livingston, New York, where a stray who comes and goes brings the cat count up to four.

Betty is survived by her husband, Michael; son, Ian; daughter, Katie; and mother, Ruth Watson of Greensboro, North Carolina. But she had another family, all of us here at House Beautiful—the editorial team she was instrumental in building. Our magazine has always been about living well, but Betty, a vibrant woman who loved to wear red and who was famous around here for jumping out of a giant cake at an office party, somehow did that instinctively.

She always said that when she died she wanted to be buried right by the fence in the little churchyard next to her house in Livingston. That way, she said, she could keep her eye on things. We know what she meant, for that's exactly what she did here at House Beautiful.

Louis Oliver Gropp

EDITOR IN CHIEF



# OUT OF THE ASHES

*Burned out of his Manhattan apartment, decorator-antiques dealer Michael Stanley seized the opportunity to rebuild from the floor up, getting rid of all the things (poky rooms, lowish ceilings, over-the-top decorating) that had displeased him before*

BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD





*The splendid living room (opposite) had been two small and difficult spaces before the fire. New features include a significantly higher ceiling with palmette frieze, white oak parquet flooring, striéd walls the color of celery. Twenties Adam-style sofa is covered in a small Swedish check. End tables are painted wood columns bearing silver-plated urn lamps. Above: A new fireplace in the living room is topped by a Chippendale mirror and flanked by windows with mirrored reveals and striped valances coordinated with sofa's check. Left: Another view of the living room.*



**or those who think** of fires only in terms of blaz-
g calamity, never imagining a flicker of fortu-
ousness, listen to Michael Stanley. "If a fire
dn't literally taken the roof off my Manhattan
artment, I never would have had the courage
do what I've done," says the Connecticut-based
aler-decorator. "Obviously when you don't have
lls and ceilings in the way, you can see many
ore possibilities." With its poky rooms and turn-
-the-century configuration, including a maid's
om, this place was never completely satisfactory
him anyway, so he looked at what happened as
opportunity to reinvent his living space.

Stanley decided to shave the number of
oms in the 1,800-square-foot apartment from
ven to five, with two small rooms he could
ver make much sense of netting one extremely
xurious, terribly cocktail party–friendly living
om. The adjoining sitting room became a
eathlessly formal dining room, reached not
rough a mean standard-issue doorway as before,
t through a heroically scaled opening flanked
classical columns that match in spirit a new
oken-pediment entrance doorway.

After the fire, the ceilings gained a hidden
ghteen inches of formerly dead space. To cele-





*It's easy to imagine you're in Stockholm when you dine at Michael Stanley's, where the floor (opposite) is beautiful bare wood, the walls are trompe l'oeil marble, and there is a round crystal chandelier. The furniture is painted white in the Scandinavian way—a 1950s table (previously "hideous" according to Stanley) and new Biedermeier-style chairs. Wide columned doorway is a post-fire benefit. Left: A table setting detail shows circa 1830 Derby porcelain, turn-of-the-century amber cut crystal, and Romance of the Sea silver by Wallace. Above: The dining room's Empire mirror and console with eagle supports are newly gilded.*



*This is my reaction to the eighties. Cleaner. Simpler. A feeling for the cottons and white-painted furniture of Sweden*

brate their new 11½-foot height, he added palmette friezes and dentil molding. He also installed two mantelpieces carved with urns and pilasters, and in the hall introduced a sexy cove ceiling and a floor of white marble squares with a black marble diamond at each corner intersection. All the window reveals are now mirrored to let more sunlight in.

Finally, the maid's room became a tenderly countrified kitchen, and the original kitchen became a second bathroom servicing one of two bedrooms, which remained right where they were before all the smoke. Having empowered Stanley the interior architect, the fire went on to liberate Stanley the decorator. "You should have seen this place before—I mean the quantity of stuff. Very eighties. Very over-the-top. My reaction to all that? Cleaner. Simpler. A feeling for the cottons and white-painted furniture of Sweden." Stanley's rejiggered aerie with its new scale and classical detailing is a fabulous phoenix, a happy ending.





*The guest room (opposite), with swags of plain silk and cotton-covered Louis XVI–style armchairs, is comfortably traditional. Wallpaper from Schumacher. This page, from top: Kitchen was a design collaboration with architect Gary Paul. Breakfast nook has Sanderson's William Morris Blackberries wallpaper. Over Michael Stanley's bed, a Diodati view of Naples.*





# A RARE GLAMOUR

*New York decorator Brian Stoner transforms a bland high-rise apartment into a luxurious retreat, and in the process creates a portrait of a woman—cool, calm, and alluringly enigmatic*

By Christine Pittel  Photography by William Waldron  Produced by Carolyn Sollis





*The entrance hall of the apartment of a Japanese art collector (left) is a luminous glass capsule paved in limestone. Right: Brian Stoner took the leftover space in the formerly L-shaped entryway and made a work space. Above: The biomorphic black lacquer coffee table fits into the curve of the kidney-shaped couch in the living room and echoes the undulating ceiling. Opposite: A flirtatious kick pleat finishes off two Casper chairs by Donghia. Masking the radiator is a glass panel.*

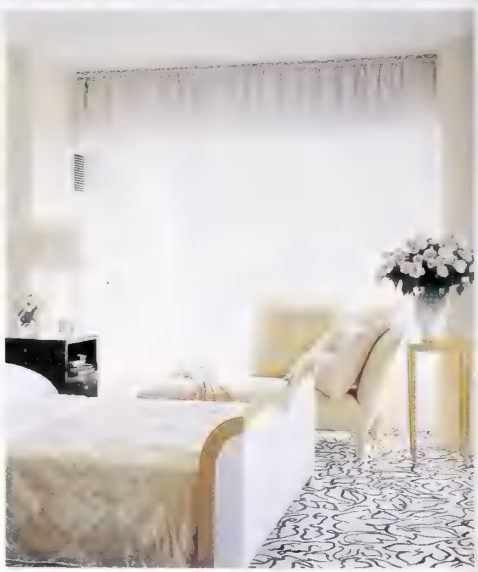






*A high-backed banquette exaggerates the height of the dining room (above), lit by antennaelike lamps copied from a 1950s design by Serge Mouille. Left: The rhythmic mahogany screen is an homage to Jean-Michel Frank. Right: Bedroom flourishes include swirls on the curtains, a valance of handkerchief points, abstract-flower rug. Opposite: Organza flowers smother the lampshades.*

FOR DETAILS SEE LEARN MORE



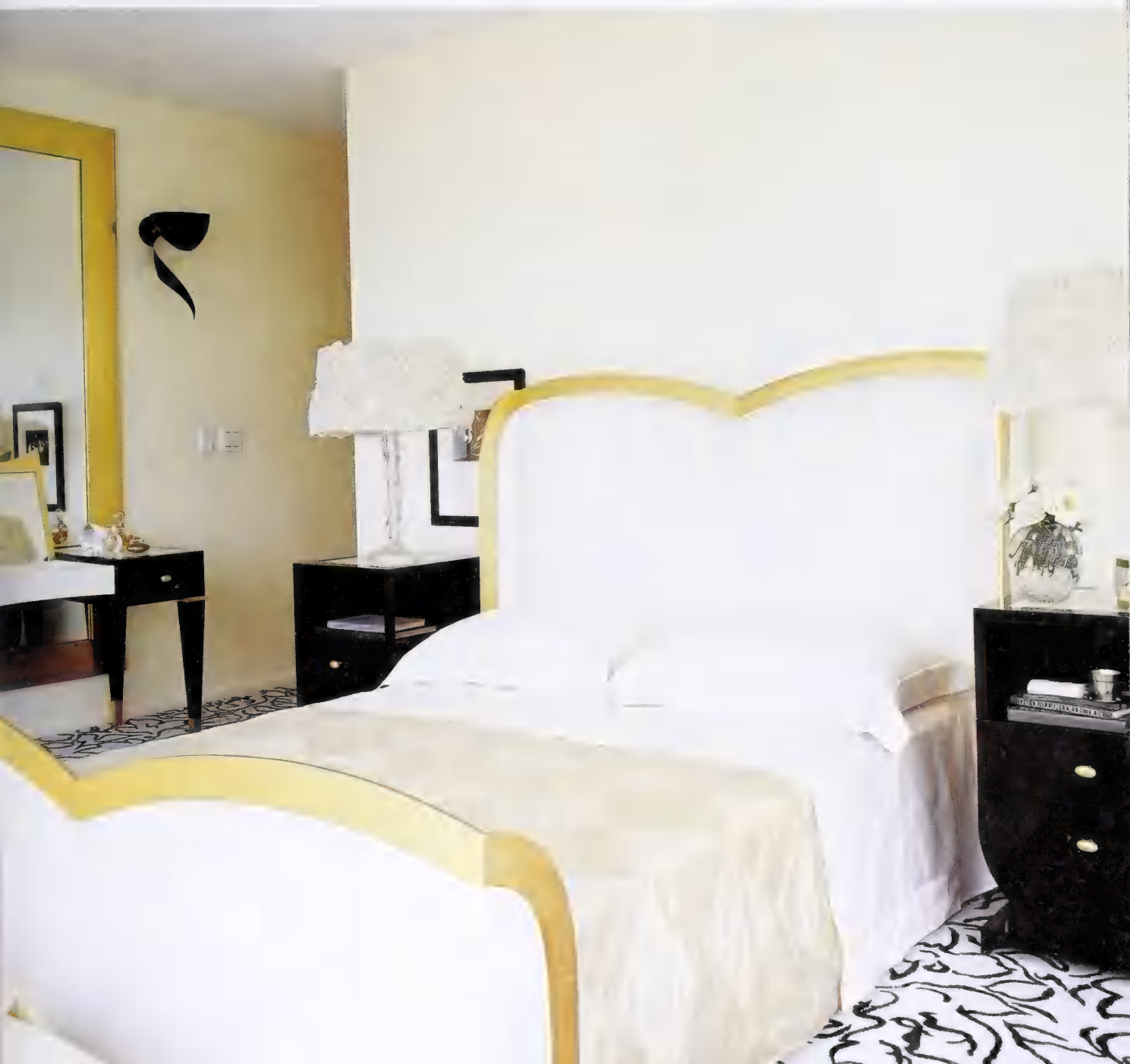
green glass that glows. Like some otherworldly air lock, this entryway on the 30th floor of a Manhattan high-rise functions as a decompression chamber, a place to shed all the grit and agitation of the clamorous city before stepping into the serene retreat designed by Brian Stoner for a Japanese art collector who needed a New York pied-à-terre. "I decided to create a tranquil oasis for my client, who is a sophisticated woman with a certain fragility," says Stoner. "I wanted the apartment to feel glamorous and rare."

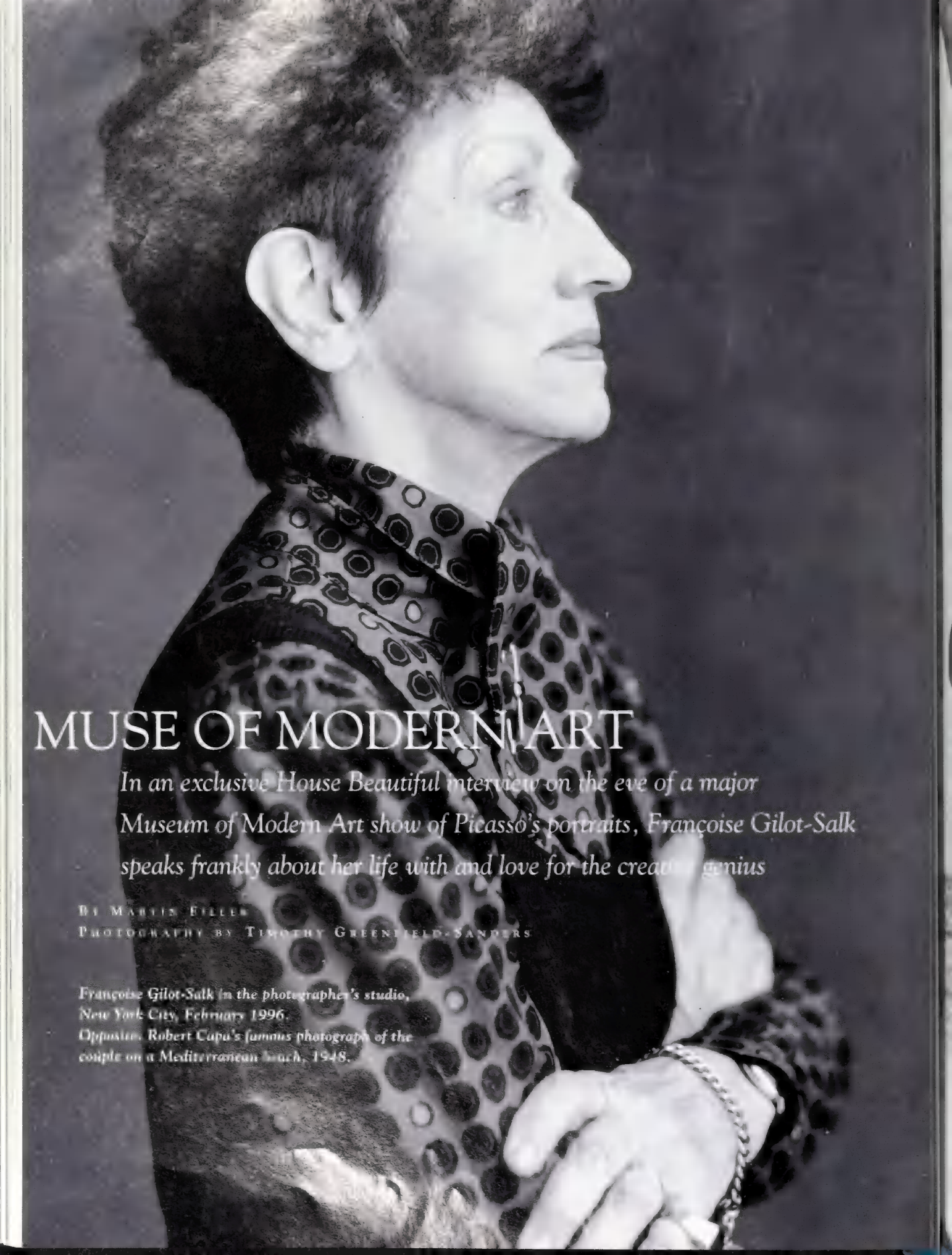
In his hands, the bland box typical of recently constructed towers takes on an aura of mystery. Stoner invents a new geometry within the living room's basic square, dropping the edges of the ceiling into a swooping, amoebic curve. The variation in levels seems to stretch the room to a taller height and creates a light cove that adds instant drama. The undulating circularity, echoed in the kidney-shaped couch and barrel chair, draws the eye from the floor-to-ceiling windows and reorients the focus within the room. Suddenly the space has

prevails when the Japanese-style sliding panels of white silk are drawn to block out the cityscape.

The translucent silk filters the light so that surfaces—pearl white leather, platinum leaf, and more of that ghostly sea-green glass—seem to shimmer. "I was trying to capture the texture and color of water," explains Stoner. "I matched the paint and the fabrics to the color of a full bathtub." The atmosphere is vaporous. Frosted glass squares perforate the doors. That rigorous symmetry contrasts with the curvy furniture, upholstered in plain, pale aqueous shades because Stoner saves all the pattern for the floor. The bold custom-made carpet grounds the room, and along with the dark mahogany pieces keeps it from evaporating into the ether.

Silver metamorphoses into gold in the bedroom, where a striking black-and-white rug and black lacquer bedside tables and vanity jolt the pale butter walls. Stoner updates the glamour of Deco, with a hint of the 1940s and 1950s. This is femininity with a 1990s punch.





# MUSE OF MODERN ART

*In an exclusive House Beautiful interview on the eve of a major Museum of Modern Art show of Picasso's portraits, Françoise Gilot-Salk speaks frankly about her life with and love for the creative genius*

By Martin Filler
Photography by Timothy Greenfield-Sanders

*Françoise Gilot-Salk in the photographer's studio, New York City, February 1996.*
*Opposite, Robert Capa's famous photograph of the couple on a Mediterranean beach, 1948.*



Going to meet Françoise Gilot-Salk is a bit like being able to visit Rembrandt's wife, Saskia, or Hortense Cézanne, for these women are all as forever embedded in the history of art as the painters with whom they shared their lives. Yet as Gilot-Salk opens the door to her duplex apartment and artist's studio in Manhattan, one is reassured by her familiar, indeed unforgettable face, which peers out of several memorable portraits by Pablo Picasso, her lover for more than a decade and the father of two of her children.

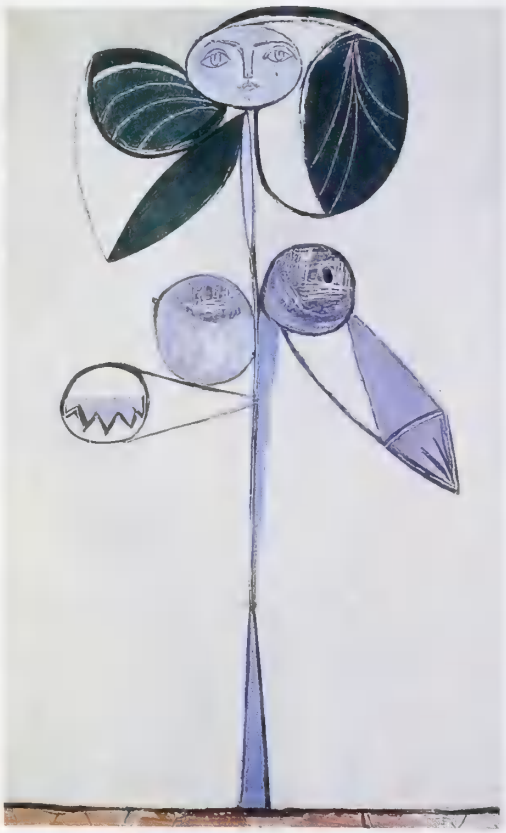
Slender and chic in slim black pants, a red tricot Sonia Rykiel top, and a huge amethyst-and-tourmaline ring designed by her daughter Paloma Picasso, the auburn-haired Gilot-Salk easily looks two decades younger than her actual age of 74. With her classical profile and enormous intelligent eyes, it is easy to see what a great artistic visionary saw in her.

Since the death last June of her second husband, the biologist Dr. Jonas Salk, Gilot-Salk has lived alone. (Her 1955 marriage to Luc Simon, a painter, ended in divorce.) Now she divides her year between New York and her native Paris, where she keeps a flat and atelier in Montmartre, continuing her long career as a painter with the same independence and determination that have always been hers.

Gilot-Salk's remarkable life will be back in the spotlight again with this year's most eagerly awaited art exhibition, "Picasso and Portraiture: Representation and Transformation," a survey of some 230 works organized by William S. Rubin and on view at the Museum of Modern Art in New York from April 28 through September 17. Accompanied by an engrossing catalog with essays by leading Picasso scholars (MoMA/Abrams, $75), the show is certain to further confirm the artist as an inexhaustible source of creativity.

And in the French Riviera resort of Antibes, an exhibition will be held at the Musée Picasso from June 28 to September 30 commemorating the fiftieth anniversary of one of Picasso's most ambitious projects. In 1946, at the peak of his liaison with Françoise Gilot, he executed 23 monumental paintings in the old fortress now renamed in his honor. That cycle's lyrical centerpiece, *La Joie de Vivre*, reflects his idyllic happiness with his companion during that glorious postwar summer.

Although she is one of the last of Picasso's muses still alive, Gilot-Salk is no museum piece, still less an uncritical keeper of the flame. "Why did I love Picasso?" she asks, posing the crucial question more quickly that it can be asked. "Because there was something moving about him. He was not 100 percent perfect. He was not sanitized, so to speak, and that made him interesting. Here [illegible] Picasso is a cult,



***Picasso's 1946 oil portrait of Gilot called* The Woman-Flower.**

whereas in Europe, he was real, he was a man. He was depressed in the morning, rather optimistic in the evening. He really had moods, and that's what makes him comprehensible. If you say, 'Ah, yes, marvelous, everything he did is marvelous,' it's not true. He did some paintings that are absolutely incredible and others that are less good. Once I pointed that out to some people in front of him and he was amused. I said, 'Look, if everything you do is marvelous, then it makes your best work seem no better than your worst.'"

Her honesty and outspokenness were essential to surviving life with Picasso, the ultimate macho man who asserted that "For me, there are only two kinds of women—goddesses and doormats." There is no question that try as he might at times to dominate her, Gilot belonged in the former category. Compelling proof of Picasso's respect can be seen in Robert Capa's famous photograph of the couple on a Mediterranean beach, in which the artist proudly holds a parasol aloft over the head of his beaming beloved.

The incredible sangfroid of the young Gilot, who was 21 in 1943 when she met the 61-year-old master, stemmed from an innate self-confidence that Picasso's other mates lacked. "They didn't have anything inside, you see," Gilot-Salk says. Picasso abandoned his first mistress, Fernande Olivier; his first wife, Olga Khoklova; and Gilot's immediate predecessor, Dora Maar, who still lives in Paris. Both Marie-Thérèse Walter, one of his lovers of the 1930s, and his second wife and widow, Jacqueline Roque, committed suicide. Indeed, Françoise was the only one of Picasso's women to break with him, rather than he with her.

As Gilot-Salk now reminisces, "I once said to Pablo, 'You have ten thousand arrows and most of them hit the target. I may have only one arrow, but if I hit the bull's-eye, I'm as good as you are.' I was not subjugated like some idiotic little girl. I think that if you want to be with someone who is outstanding, with all the lights and shadows that implies, then you have to be just as strong as that person, perhaps in other ways. I just knew who I was. That's why I could love him and why I could also leave him."

One of the most widely accepted theories about Picasso's work and one amply expanded upon in the MoMA exhibition (the first ever devoted solely to his portraiture) is that his major stylistic shifts coincided with changes in his personal life, specifically the arrival or departure of one of his women. Gilot-Salk does not dispute that idea, but gives it this interpretation: "When we artists begin to feel dissatisfied with what we are doing," says the painter, whose work is shown at New York's Elkon Gallery, "we look both inside and out to

*"It would be better to make men out of gods than gods out of men. I've always felt that an artist is great because he brings an enormous gift to the rest of humanity. If he's a god, then we can't emulate him. But if he's a man, then he shows us that we can be a little bit better than we are"*

find an embodiment of our vague desires. Most of the time we find what corresponds to that unformed yearning—it could be a landscape, an object, or a person. So I think that at different points in his life Picasso found someone who could embody that vague desire."

That was unquestionably the case with Françoise Gilot. In her invaluable 1964 memoir, *Life with Picasso*, she relates a telling incident. On her first afternoon visit alone to Picasso's studio, the event she considers the beginning of their affair, they leafed through the Suite Vollard, the stupendous series of etchings he had made a decade earlier, in 1934. Coming upon one print, Picasso pointed to the partly draped figure of a nude girl with dark hair. "There you are," he declared. "That's you. You see it, don't you? You know, I've always been haunted by a certain few faces and yours is one of them."

For this prolific and protean artist, a portrait did not necessarily mean a depiction of someone's features. Even Picasso's still lifes could be portraits, encrypted with symbols and often executed after significant turning points in his life. The fact that he was invariably still involved with one woman while taking up with another made that allegorical approach all the more useful for him, and the appearance of a new face in his work was a sure sign that an old relationship was over.

The fateful first encounter between Pablo Picasso and Françoise Gilot, during the Occupation, was recorded by him in several intriguing paintings that were metaphors for his new love. Dining with Dora Maar, at a bistro near his Left Bank atelier, Picasso was attracted by two pretty girls with a friend of his at the next table. Picasso gallantly brought over a bowl of cherries and invited the young women to visit his studio.

"Ah, yes, those cherries," recalls Gilot-Salk with a bemused smile. "In Picasso's work of 1944 you see a great number of still lifes with cherries, long before he made my portrait. So that evening had meaning for him, and it seeped into his work. At that time, I was not interested in the symbolism. But recently a graduate student doing her dissertation on my period with Picasso came to see me. To help her, I took out the Zervos catalog and as I looked at those paintings I thought to myself, 'Oh God, yes, of course.' Next to the bowl of cherries there are three glasses, and as a matter of fact when I met Pablo I was with a friend of mine and an actor who was a friend of his. The cherries are what he brought to the table, the thing to be considered, so to speak. And the three glasses are transparent, meaning that he knows all about us in a way. Pablo always said that it was through the most commonplace objects that we can reach the most universal meaning, and it's true."

Significantly, the self-sufficient Gilot was not painted by Picasso as often as many of his other women. "You know, Picasso never worked from nature," Gilot-Salk points out. "You didn't sit for him. If you were living with him, he got used to your features and they entered the work as if by osmosis. I was always asking him not to name those things 'Portraits of Françoise.' Because a Picasso is a Picasso, whether it's a portrait of me, Dora Maar, Marie-Thérèse, or whomever. Personally, I was not interested in being immortalized that way."

Indeed, the most celebrated image of Gilot by Picasso is his 1946 oil portrait called *The Woman-Flower*, in which the face of that hybrid organism is emblazoned with her unmistakable features. A year later their son, Claude, was born, followed in 1949 by Paloma. But Picasso was becoming ever more a *monstre sacré*, a tendency fed by his increasing fame and growing fear of death as he turned seventy, though he was to live for two decades more.

"At the time I met Pablo," Gilot-Salk says, "it was during the war and he was, in a way, almost in seclusion. Then, after the Liberation, with the arrival of the G.I.s and all that adulation, it was the beginning of a cult and I just disliked that tremendously. That attitude for me is simply absurd. It would be better to make men out of gods than gods out of men. I've always felt that an artist is great because he brings an enormous gift to the rest of humanity. If he's a god, then we can't emulate him. But if he's a man, then he shows us that we can be a little bit better than we are.

"When you say that Picasso is the greatest artist of the 20th century," Gilot-Salk continues, "forgive me, but you could also say Kandinsky is the greatest, Matisse is the greatest, Klee is the greatest. We are not at school to give first prizes. For me, art is a tradition: Each painter adds one more link to the chain. It can be something different, but at the same time it just pulls and pulls and pulls. What is important is what did that human being bring to the culture in general? And, indeed, Picasso brought a great deal."

Frank, articulate, and wholly sympathetic, this witness to genius sums up the enduring nature of her affair with the titan of modern art. "The real core of our relationship was that spontaneously we had a very similar philosophy of art and of life. That's where we really merged," she says. "I didn't leave Picasso because I didn't love him anymore, either as an artist or a person. It was because life around him had become unbearable. And I also wanted to be able to develop myself on my own. I'm quite comfortable with my spiritual and mental relationship with Picasso. It has not been interrupted."

# NO ONE THING, NO ONE STYLE

*Two young New York designers furnish their own sprawling loft with discoveries from the Renaissance to the 1960s*

By Martin Filler
Photography by Pieter Estersohn Produced by Carolyn Englefield

**The fun really begins** when decorator Llewellyn Sinkler and her husband, architect Oscar Shamamian, come home from work. The 3,400-square-foot loft they share in Manhattan's West Village with their year-and-a-half-old daughter, Kittredge, is a combination playground and launching pad of design ideas. It is there that the couple, who pursue separate careers, try out objects of all periods, keeping some and passing others along. It is all done with an adventurous, open-minded spirit that is an important part of their relationship, based on a willingness to learn from each other's very different tastes.

"I grew up in Charleston, South Carolina," explains Sinkler, "where everything was 18th-century antiques and traditional brown furniture. Oscar grew up in Englewood, New Jersey, with

*The sun-washed main space (right) in the West Village loft of Llewellyn Sinkler and Oscar Shamamian combines a wide range of fine period and modern pieces unified by the warm tones of golden woods, tawny textu...*


HENRI MATISSE

much more contemporary things, beautiful but modern. He used to work for Albert Hadley, while I got my start with William Hodgins. Albert and Bill have in common a wonderful ability to put things together in the right scale, with a soothing palette and no clutter, finding the six or eight perfect things that make a room sing. They were our teachers."

"It's no one thing and no one style," says Shamamian of the loft, which he handsomely renovated by stripping away the previous owner's cliché-ridden 1970s remodeling. He and his wife have hit upon a mixture so personal that it couldn't be confused with the usual trendy juxtapositions. Where else will you find resolutely unfashionable Italian Renaissance pieces next to the 1940s designs of Edward Wormley for Dunbar, or Dutch Baroque alongside Danish Modern, or folk art face-to-face with Art Deco? Yet it all works remarkably well, because the pair knows how to see past historical labels and understand the essential form and usefulness of objects.

Says Sinkler, who also learned her trade from decorator Bunny Williams, "What I really love is finding the elements and putting it all together. When you're young and don't have a big budget, you really have to dig around, so I'm always going to tag sales, flea markets, and antiques shows. If you're ever driving with me watch out, because when I see a sign that says Yard Sale you're going to hear the screech of brakes."









"I'd hate to live in rooms that were complet



***Scenes from a marriage of styles, clockwise from top left: Italian leather-and-steel low table, c. 1940. Vases by M.J. Gerbino. 1930s French bergère, sculpture by Douglas Abdell. 16th-century Dutch table, 19th-century faience vase. Kitchen with steel cabinets, stripped original beam and column. Bertoia chair, Egyptian-style stool. German 19th-century faux-grained armoire. Directoire armchair in foreground. Oscar Shamamian and Llewellyn Sinkler. Center: 1930s French pony chair, Italian Renaissance credenza, Oushak carpet***





*tic," admits Llewellyn Sinkler. "I think of our loft as a revolving stage set"*










# FOCUS ON FORM

*A young photography collector creates his own carefully composed, well-developed still life in a tiny city apartment*

By Carol Prisant
Photography by Thibault Jeanson Produced by Dara Caponigro

**On the parlor floor** of a small Federal period house in Manhattan's West Village, Michael Berkowitz, talented and unpretentious, stores his shoes in a jelly cupboard. His nearby bed is a plump sandwich of ticking-covered feather bed, artist's canvas–wrapped mattress, and simple cotton skirt, while in the living room, an appalling pink-velvet-topped footstool hides beneath (a fitting touch for a men's clothing designer) his favorite old tattersall shirt. It's Humble Chic, and remarkably, no contradiction in terms.

Berkowitz has been collecting fine modern photos, American textiles, and art books for years. When he moved his innumerable treasures here, "It was like I had bought everything just for these

***The old split-reed furniture, the tramp art mirror frame, and the noble sweep of the elk's antlers are a perfect counterpoint to the living room's chalky walls and natural pine floors. Against this neutral palette, says Michael Berkowitz, "Everything fits in and looks important."***

rooms," he recalls. "Like a puzzle, all the pieces fell into place, as if they'd always belonged here—and I did, too."

He washed both small rooms in "fresh milk" white, which unifies the 19th-century woodwork, upholstery, and tongue-and-groove paneling in the bedroom, bypassing only the caramel-colored wide-plank pine floor and a painted cabinet or two. In these pale rooms even the smallest lick of color (in a lettered oar or a watercolor portrait) has a lot to say. This background is the perfect foil for his modest furniture: a plywood wallpaper-hanger's table—"raw and portable"—and an old split-reed sofa with two companion chairs. Antique Raj period Indian clubs, a graceful harpoon, graduated megaphones, and a dramatic twelve-point elk's head (found at a New York flea market) have surrendered their original functions to become, in this graphic context, pure form. Just as sculptural is his lighting. There is a paper lampshade that seems to float above its glass beaker base and a svelte angular fixture that lights his bed. An unassuming Noguchi lantern gently illuminates a table vignette comprising a mercury glass ball and a glass flask, both forms roundly reiterated in a prized Bruce Weber photo of a vintage motorcycle wheel.

Photographs are a leitmotif here, and the apartment seems an album of its owner's style. Against its scrapbooklike white pages, Berkowitz's focus on clean lines and the artful arrangement of his distinctive collections creates a photographic composition and captures a still life—of his life.



*Complementing each other are thoughtfully*





*displayed country antiques and fine photograph*



***Michael Berkowitz (center right) brings the country to his sunny city bedroom with Amish and Shaker textiles and blankets, an old jelly cupboard, and a painted stool (right and opposite). Top and center left: His living room is peopled with photos, fashion [illegible] and several shapely antiques: a salesman's sample canoe on a decoy chair, an oar, Indian Raj clubs***


IAL MUSEUM OF

# ACCESSIBLE ELEGANCE

*Decorator Sheila Bridges took her cues from a classic Harlem apartment building and designed a casually graceful, culturally eclectic home*

By Christine Pittel
Photography by Fernando Bengoechea
Produced by Dara Caponigro









**"I grew up with fiberglass chairs** in the 1960s, so naturally I went in a totally different direction," says decorator Sheila Bridges, who lives in a 1901 landmark apartment building in Harlem with the kind of high-ceilinged, generously proportioned rooms that are just a memory for most Manhattanites. "My style is classic, and I broaden the spectrum with other cultures." In business on her own just over a year, Bridges is currently working on a Colonial Revival house in Boston and starting her second project for Andre Harrell, president and CEO of Motown Records.

Flea markets from Paris to New York's 26th Street provided her furnishings. The former servant's room off her kitchen is stacked with the more decrepit finds. "Friends call this my Friday the 13th furniture because it's so scary," she says. Eventually such pieces make their way out to the restorer and back into the light. The living room's dark woods and cameo cream walls set off a palette of apple green and amber that seems lifted from the tones of the Depression glass she collects. Bridges salvaged some of the building's original sconces, abandoned in the cavernous basement stables few others thought to explore. "Harlem has some of the most phenomenal architecture in the city," she says. "I'm always looking up at the ways [illegible] cornices."



*The apartment's good bones are enlivened by a mix of furnishings. Posture-perfect Victorian side chairs flank the living room fireplace. Opposite, near left: Armillary spheres intrigue Bridges, and the designer added a blackamoor because she liked it even though it "provokes discussion." Opposite below: A flea market Kandinsky competes with a Gothic Revival table for the strongest lines. Opposite, far left: The Depression glass goblets displayed in the leaded-glass cabinets were Bridges's grandmother's. Near left: Sheila Bridges.*





*'I pick out pieces that might at first go unnoticed. Look closer and you see the detail*





*Taggart overlooks a bedroom chair covered in Nile blue cotton velvet. Opposite, clockwise from top left: The dining room table's mosaic tile top echoes a handsome mosaic floor in the foyer. The foyer's Louis XVI–style settee had only three legs when Bridges spotted it in a Harlem junk shop. She bought the sky blue–painted iron bed, then tinted the ceiling to match. Grass grows in bathroom planters.*

FOR MORE DETAILS, SEE READER INFORMATION





FREE-SP[illegible]ED PARTERRE *In the historic Bellam*



*A small pool reflects both the statue perched on its edge and the unpretentious flowers around it, among them a white bellflower (Campanula persicifolia) and Lobelia siphilitica.*

*rriday Garden, roses and perennials bloom exuberantly within formal frames of yew*



PHOTOGRAPHY BY KAREN BUSSOLINI

**The yew hedges** outlining the seventy-year-old parterre behind the Bellamy-Ferriday House in Bethlehem, Connecticut, which is now open to the public from May through October, have grown out into the gravel paths, making them pleasantly irregular and lending the garden an air of delightful informality. Unpretentious old-fashioned flowers—rose campion *(Lychnis coronaria)*, Sweet William *(Dianthus barbatus)*, and a perennial foxglove *(Digitalis grandiflora)*—escape from the beds where they flourish alongside roses to seed themselves in the paths. They have been encouraged in this sweet disorder ever since Eliza Mitchell Ferriday created the parterre behind her white clapboard house in the 1920s. (Legend has it that she based the curving shapes of the beds on the design of her Aubusson rug.) "The entire landscape reflects the spirit in which Mrs. Ferriday and her daughter, Caroline, created this very special place," says horticulturist Robin Zitter, referring to the casual intermingling of roses and perennials with wildflowers which Caroline collected in nearby fields. One, a white penstemon, tucked into the border behind the parterre, has escaped to soften the gravel paths.

Zitter, who has been working on the garden's rehabilitation ever since the Antiquarian and Landmarks Society inherited it from Caroline Ferriday in 1990, strives to maintain the slightly blowsy quality while trimming hedges and renovating beds. The roses in the parterre were so crowded that she dug them up and removed some to a nursery bed. The remainder, pruned and replanted in enriched soil, thrive with vigor. Beyond the parterre the peonies, segregated in their own beds in the old-fashioned way, were in such poor shape that Zitter dug them up, then replanted them in improved soil with better drainage.

If you visit the Ferriday Garden, be sure to go by the propagating area, where excess plants are sold at modest prices. You can take home a lovely piece of history.

*An informal mix (above) includes foxgloves, white* Digitalis purpurea *'Alba', and buttery yellow* D. grandiflora, *and (below) lavender* D. purpurea *backed by* Salvia pratensis haematodes *alongside* Rosa *'Mme. Hardy'. Right: Rounded steps lead from parterre to peonies. Opposite: Peonies, self-seeding violas.*









# BENCHES

*The rich stylistic variety of outdoor benches now on the market is further evidence of a gardening boom that has still not reached its peak. Many seen here are timeless old designs or adaptations, but there are also some delicious new flights of fancy. The addition of a garden seat can turn a pretty pair of borders into an important outdoor room, and a bench along a garden path provides an opportunity to pause from the day's occupations—including weeding*

By Kathleen Mahoney
Photography by Scott Frances









*The handsome Xylo bench of plantation mahogany from Munder Skiles (opposite) is 64 inches in length. Right, from the top: Niermann Weeks's Neoclassical steel bench has an antique gilt finish and is 52 inches long. The 49-inch teakwood Kenilworth bench, also made as a swing, is from Barlow Tyrie. The classical Lutyens bench of teak dates back to 1902; 75 inches long, it is available through Smith & Hawken. The Monticello bench in oak from Summer Classics is based on a Chinese Chippendale design.*











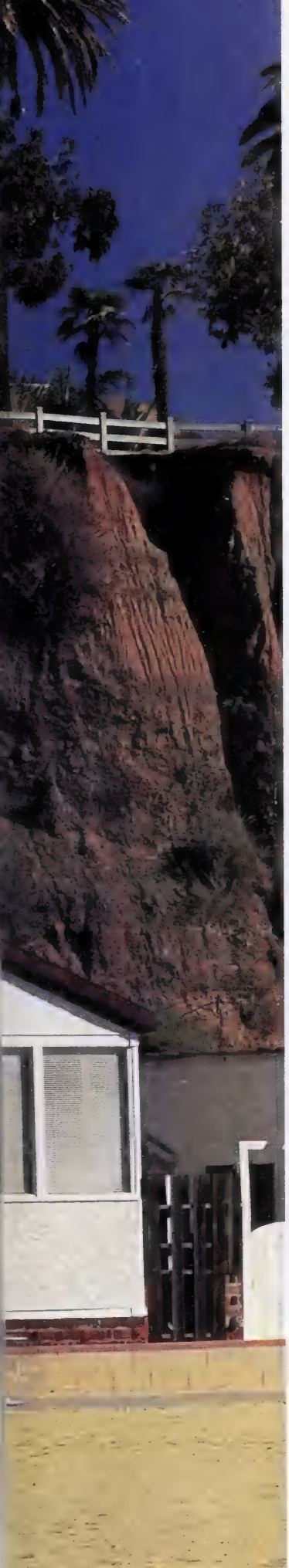


*This page, left to right, from top: The 44-inch-long Provence bench from Tropitone's Masterworks Cast Collection is of sand-casted and extruded aluminum. Vance Kitira's verdigreen wrought-iron bench from the Chippendale Collection is 40 inches long. A 60-inch-long decorative wire Gothic bench is from FrenchWyres. Reminiscent of a 19th-century European park bench, Brennan-Edwards's steel Orto bench, shown in black, is 58½ inches long. The Garden Room's wrought-iron bench, which rocks, is available as a two-, three-, or four-seater; the three-seater shown is 60 inches in length. From McKinnon and Harris, the Camelback Four-Seater bench is a wrought-iron interpretation of a classical form. Opposite: The high-gloss-painted mahogany Fox Island settee from Weatherend is composed of straight and curved sections.*

FOR MORE INFORMATION, SEE READER INFORMATION







# SLICE OF LIFE

*On one of those typical lots on the coast of southern California that take advantage of every centimeter of land, this tall, skinny house packs a lot of pleasure. Turning its back on the roar of the Pacific Coast Highway, the building includes a major space whose west wall opens to the beach like a giant garage door*

PHOTOGRAPHY BY TIM STREET-PORTER PRODUCED BY BEVERLY MCGUIRE SCHNUR AND SUSAN ZEVON



*Bicyclists whiz by on the boardwalk just outside the back gate (left). Much of the ocean-facing facade is glass. Above: To reflect the colors of the sea, Steven Ehrlich used green steel-troweled stucco on lower walls, white stucco with glass bolted to the surface for upper walls, a galvanized steel roof.*



*When the back wall of the two-story living room rolls up under the ceiling (opposite), the room opens to a deck just above the public boardwalk. This page, top to bottom: One of the two staircases leads up to a study on a mezzanine above the kitchen. Living room fireplace is made of custom-pigmented stucco. Maple floors are finished to match the color of sand. Marlo Ehrlich designed the dining table and chairs.*

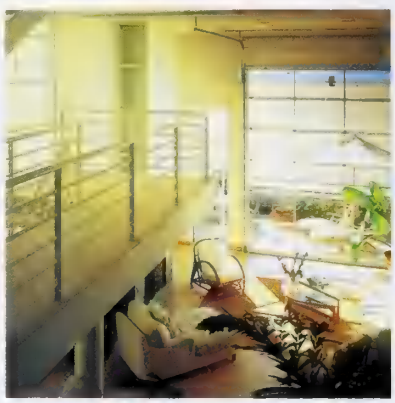


**Certain proximities** had to be dealt with. In addition to the cars roaring by, there were people living on both sides who are close enough to lean out of their side windows to borrow the mustard. Yet once you reach the second floor of film producer and director Neil Israel's house, the noise and neighbors are forgotten. There you can touch a button and an ingenious aluminum-and-glass wall on the western (ocean) end of the double-height room will roll up under the ceiling, bringing in the pungent sea breezes and the lulling sound of the surf: the ultimate beach cabana.

Making walls disappear is a specialty of Steven Ehrlich's architectural practice. He says his fascination with blending indoors and outdoors began during his years in Africa (first in the Peace Corps, later as an architecture teacher) and led him to settle in the California sunshine. He and the developers of this beachfront property in Santa Monica, who were building on speculation, agreed that the trick was to buffer the house on the problem sides. Ehrlich used Shoji-like insulated fiberglass panels on the east (highway) and south facades which filter the light and block out the noise. The fourth wall is largely solid with a few frosted-glass windows.

The narrow site restricted the width of the house to 17 feet so to incorporate three bedrooms, a garage, and expansive living space Ehrlich went up four stories. The double-height main room—a combination kitchen, living, and dining room—is on the second level above the boardwalk on the beach. The garage and an exercise/guest room occupy the entry level below; a study perches on the mezzanine; two bedrooms share the top floor, one with an oceanside balcony.

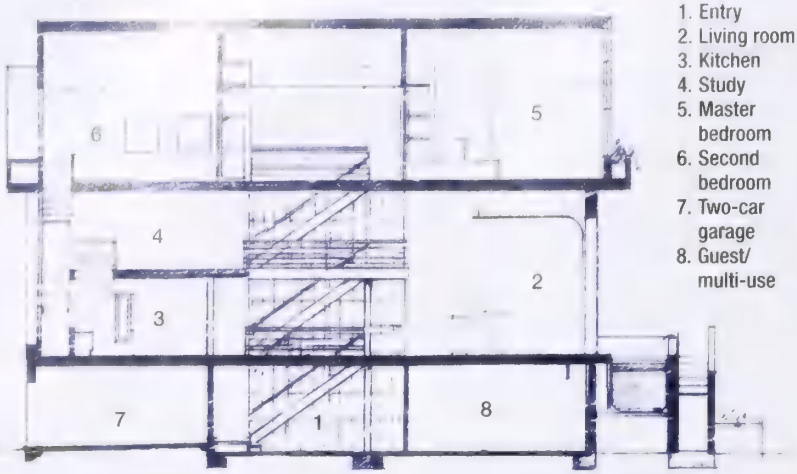
While the house was still under construction, Neil Israel saw it and had to have it. "Where else can you wake up to the sound of the surf, walk across a bridge and be downtown where there are seventeen movie theaters?" he says. But Israel was attracted by more than just the location; he loved the design. He hired Ehrlich and his wife, Marlo, to complete the interiors. "Ehrlich is an artist," he says. "An artist deserves the opportunity to finish his work."



To allow the house to be light and airy, furnishings were kept to the essentials. Steven Ehrlich designed the built-ins and Marlo Ehrlich a few important pieces. The Pacific Ocean is about all the decoration you need.








1. Entry
2. Living room
3. Kitchen
4. Study
5. Master bedroom
6. Second bedroom
7. Two-car garage
8. Guest/ multi-use









*One of the features of the master bedroom is its view of the sun setting over the Pacific. A private deck extends the room. Metal bed was designed by Marlo Ehrlich. Opposite: Steven Ehrlich created a wall of kitchen shelves to hold his client's unusual collection of 1950s lunch boxes.*

FOR MORE DETAILS, SEE READER INFORMATION



# FOREVER ENGLAND

## The homey Yorkshire kitchen our food editor Jane Ellis knew in her childhood was the inspiration behind her architect husband's remodeling in their Connecticut farmhouse

By June Kurt
Photography by Tom McWilliam
Produced by Sarah Kaltman Cantor

Warmed by English country antiques and earthenware crockery (right), the kitchen-dining wing of William and Jane Ellis's 1785 Connecticut house (above) achieved its easy openness through a sensitive and thorough overhaul. Sunlight and sociability were the goals.


Crawford



*are basswood models of Renaissance facades done by William Ellis's architecture students. Below: A worn pine dairy table gathers herbs, crocks, and flatware.*



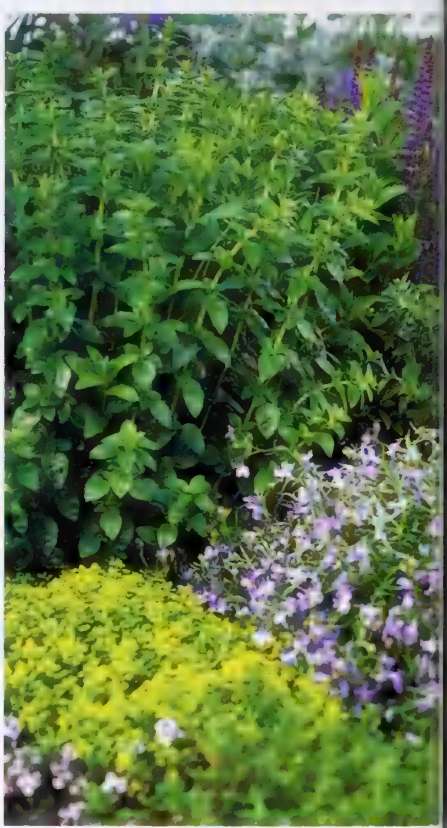
**The way Jane Ellis sees it**—through twelve windows—it's all kitchen. The terrace beyond the French doors is kitchen, and the herb garden basking beside it. The screened porch, only steps from the stove, is kitchen "because that's where I sit to snap beans or shell peas." She even includes the peonies and wisteria that she glimpses as she whips up a pear tart in her tiny, wonderfully efficient work area. And it goes without saying that the long dining area, where old bowls and pitchers catch the sunlight, is certainly kitchen, whether the table is set for ten guests or two. All is open and serene—the heart of a house where cooking is the heart of the matter.

"In every other kitchen I've had I would be working and hearing gales of laughter coming from another room," Jane recalls. "I longed for something like the English country kitchens of my childhood, where everyone milled around and sat down together to a big Sunday lunch."

Although this wing of the 18th-century house was added in the 1920s (and redone badly in the 1950s), architect William Ellis saw just how to make it match his wife's dream. Not only has he designed kitchens for the likes of food celebrities Craig Claiborne and George Lang, but he knows his Jane, a woman who doesn't like things "all gussied up." And they aren't. In fact, the opened-up wing, painted a simple white with gray wainscoting, is far more compatible with the old Colonial than it ever had been.

To join everything into one room, a wall enclosing the former "poky little kitchen," as Jane calls it, was removed. Wall cabinets were replaced with plain white shelves for Jane's lifelong collection of crockery: toasty-gold Vallauris faience from Provence, pale blue-and-white transferware from her mother, tan mixing bowls nesting in graduated sizes, white bowls in quantity from creamware and ironstone to plain enamel. They are balm to any eye, and to Jane they are the cherished intimates of her craft. "I just love to look at them, to handle them."

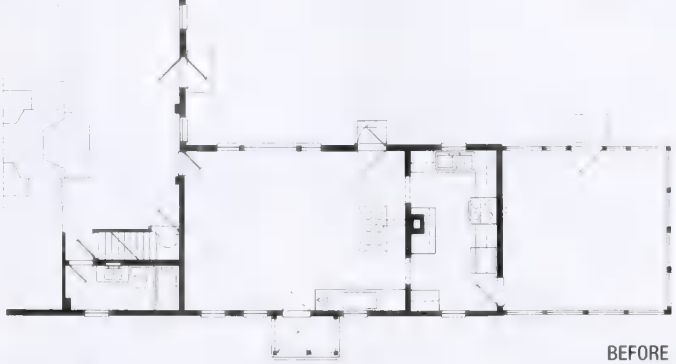
Despite their many changes, the Ellises kept the dramatic black 1900 Crawford coal stove (previous page), which came with the house. "Tricky to fire up but too beautiful to lose," sighs Bill. Jane, ever resourceful, enrolls it as a buffet counter and food warmer. In fact, everything decorative here is also used. Huge salt-glaze crocks from Bill's family, tucked under a pine table, hold pasta and grains. Ceramic Dundee marmalade jars bristle with wooden spoons. It's just this look of lovely, useful old things kept in plain sight that so comfortably nourishes Jane's English roots. Of course there is a fine eye in it, for as Bill likes to say, "Objects bring the angels into the house." Or could it be the lamb Jane is roasting for Sunday dinner, filling the house with the tantalizing aromas of garlic and rosemary?



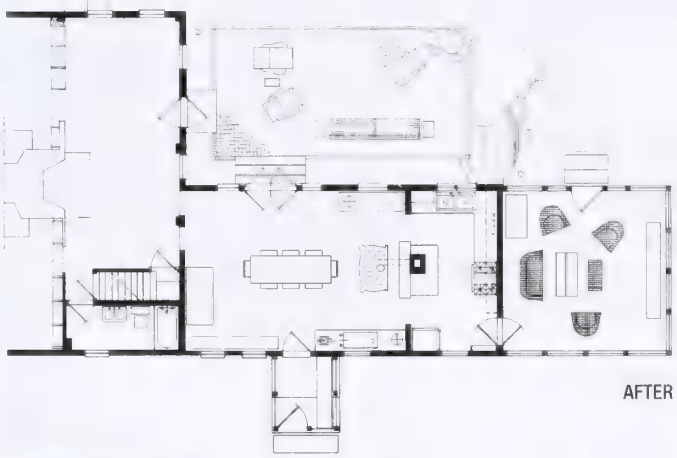
*Handy for snipping are Jane Ellis's herbs (above), which tangle with flowers just outside the kitchen. In addition to three kinds of thyme, she grows oregano, chives, parsley, marjoram, mint, tarragon, chervil.*

FOR MORE DETAILS, SEE READER INFORMATION





BEFORE



AFTER

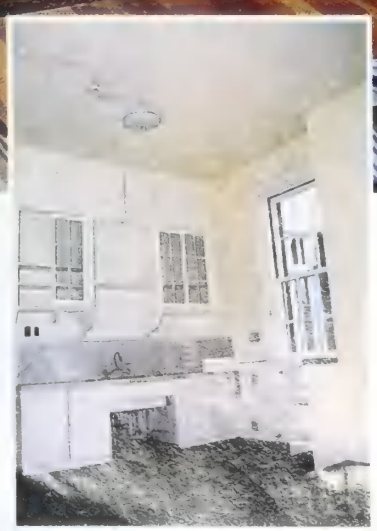




*Clockwise from top left: Bill calls his 4½-inch-deep storage "my Mennonite Mondrian." Plan before and after renovation. Over Cararra marble counters, the knife rack of a true cook. In a work area only 15-by-8 feet, Jane perfects many of the recipes seen on these pages. The screened porch is summertime's dining room. "No cook can have too many bowls," Jane says.*







*Before the rehab and after: Mellow oak cabinets, wainscoting, and trim (above, both pages) glow after many coats of paint (inset, left) were removed. New period-style ceiling lamps, yellow pine flooring, and pale green wall paint are replicas of the originals. The renovation includes a new island with modern appliances and wooden cabinets for additional storage. Its countertop of Nuvel by Formica provides a durable work surface and when patinated by use will blend with nearby original marble countertops.*





# THE CUSTOM OF THE KITCHEN

*With a subtle restoration, the kitchen at Edith Wharton's house is brought up to date*

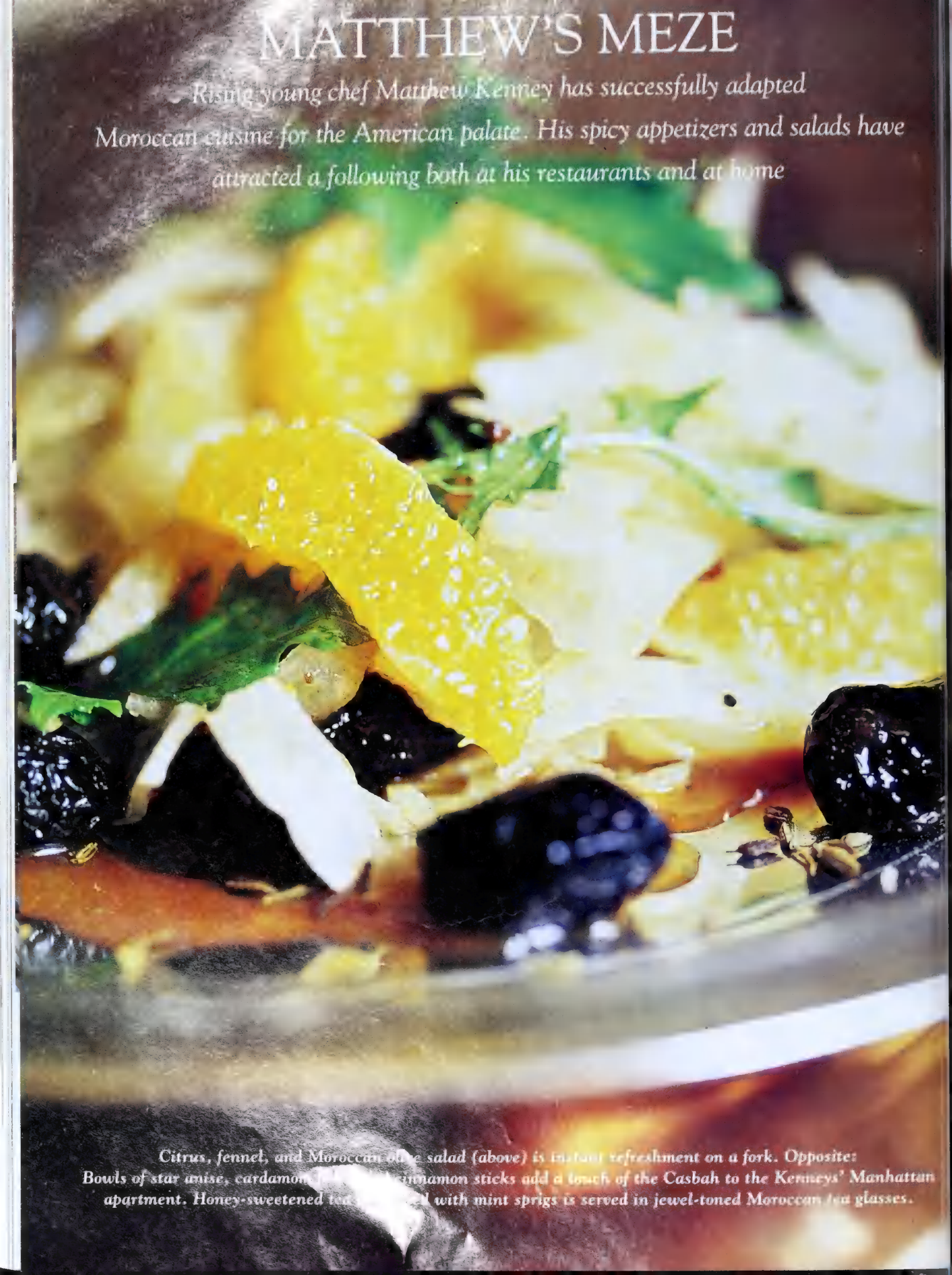
By Elizabeth Mayhew
Photography by Kari Haavisto

**The major problem** for architects Robert Orr & Associates was how to remodel the kitchen at The Mount, Edith Wharton's turn-of-the-century home in Lenox, Massachusetts, in a way that would preserve its original details yet make it fully functional for ambitious catering. The Pulitzer prize-winning author's residence, open to the public May through October for tours, gets heavy traffic every summer when theatrical performances by Shakespeare & Company take place on the grounds. In addition, the nonprofit Edith Wharton Restoration uses the kitchen in connection with cultural and fund-raising events.

Orr decided to bring the old elements back to life and to make the hard-working central area compatible but frankly contemporary—no fake kitsch here. The new center island offers preparation, cooking, and clean-up space with an oven, cook top, dishwasher, and sink. Among the restorers' tasks were stripping paint, refinishing wood surfaces, polishing hardware and marble countertops, replastering the water-damaged ceiling, and rewiring completely. Paint colors, materials, and fixtures were all carefully researched, and Orr refers to the restoration as a "challenging archaeological project."

# MATTHEW'S MEZE

*Rising young chef Matthew Kenney has successfully adapted Moroccan cuisine for the American palate. His spicy appetizers and salads have attracted a following both at his restaurants and at home*



*Citrus, fennel, and Moroccan olive salad (above) is instant refreshment on a fork. Opposite: Bowls of star anise, cardamom [illegible] cinnamon sticks add a touch of the Casbah to the Kenneys' Manhattan apartment. Honey-sweetened tea [illegible] with mint sprigs is served in jewel-toned Moroccan tea glasses.*



By Jane Ellis
Photography by Melanie Acevedo

**It was the romance of the movie *Casablanca*** and Paul Bowles's novel *The Sheltering Sky* that first attracted Matthew Kenney to Morocco. The food came later. "They combine sweet, spicy, and sour with such skill—honey, saffron, and preserved lemon, for example. It's a marvelous three-pronged approach to cooking," says Kenney, who invariably has dishes with the explosive flavor of Morocco on the menu at his Manhattan restaurants, Matthew's and Bar Anise, and his new cafe, Mezze.

On his first visit to Morocco, as a member of an Oldways International Symposium for chefs and food writers, he learned the true sorcery of spices. He fell in love with fresh dates, shiny smooth almonds, and dried fruits—figs, apricots, and white raisins. At the group's farewell dinner at Marrakesh's great hotel La Mamounia, Kenney received raves for his interpretation of the spicy meze salads using humble carrots, eggplant, honey, olive oil, and spices. He has been tinkering with them ever since, and they have become his signature cuisine, enabling him to create tantalizing low-fat dishes without sacrificing flavor.

Kenney's fascination with Morocco extends to its design and crafts. He and his wife, Kirsten, scour antiques shops for old fabrics, silver-framed mirrors, and the pottery of North Africa. For their apartment they like a feeling of worn elegance with flashes of brilliant color—midnight blue for a wall, turquoise brocade for a bedspread, and miniature orange trees scattered here and there. It's an ambiance that suits the way the couple entertains.

For this casual party, friends lounged on cushions and dipped into a kaleidoscope of sauces and chutneys with wedges of flatbread—a semolina yeast bread rolled out like pizza dough and grilled. An array of salads—vegetable couscous with preserved lemon, eggplant with almonds and dates, clementines with fennel and olives, and spiced carrots with cumin-honey vinaigrette, for example—were set on candlelit tables, allowing guests to pick and choose. For dessert Kenney gave pound cake a luscious boost with the addition of almond paste. "I love the complex nutty flavor it gives to a simple cake," he says.

***For a party at home, Kenney plays it again Moroccan-style (clockwise from top left): bowls of sauces with flatbread for scooping set out in the living room; honey-cumin vinaigrette spices up carrots; Matthew Kenney and his wife, Kirsten; couscous and preserved lemon salad; Moroccan olives; eggplant, almond, and date salad; arugula and goat cheese with Kenney's celebrated tomato jam and flatbread; tomatoes zipped up with pine nuts and mint; a bountiful store of preserved lemons and oranges. Opposite: Rich and moist almond pound cake garnished with clementines and roasted almonds.***

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION.



### SPICED ALMONDS

1 pound whole blanched almonds
4 tablespoons sugar
1 tablespoon ground cinnamon
¼ teaspoon paprika
Cayenne pepper to taste
Pinch of ground cloves, optional
2 tablespoons honey

Place almonds in one layer on a baking sheet. Bake in a preheated 350°F oven for 10 to 15 minutes, or until golden brown. Toss almonds every 5 minutes. Remove from oven and let cool to room temperature. Mix together the sugar and spices in a small bowl and set aside.

Drizzle honey over nuts and toss well. Sprinkle sugar mixture over nuts and toss until nuts are evenly covered. Return nuts to a 350°F oven and bake for 5 to 10 minutes, or until nuts are brown and shiny. Remove and cool completely. Makes 1 pound.

### FLATBREAD

1 tablespoon dry yeast
2 teaspoons sugar
2½ cups all-purpose flour
½ cup semolina
1 teaspoon salt
½ cup olive oil
Coarse salt

Dissolve yeast and sugar in 1 cup warm water in a large bowl. Allow to sit for 10 minutes, or until mixture becomes frothy. Add flour, semolina, salt, and ¼ cup olive oil and mix until smooth and elastic. Turn dough out onto a lightly floured work surface and knead for 2 to 3 minutes. Gather dough into a ball, lightly coat with olive oil, and place in a well-oiled bowl. Cover bowl with plastic wrap and store in a warm place (75°F) until dough has doubled in volume, about 1 hour.

Divide dough into four even pieces. On a lightly floured surface, roll out each piece of dough to a ⅛-inch-thick round. Brush each round with olive oil and grill over high heat for 5 to 6 minutes, or place on a nonstick baking sheet or pizza stone and bake in a preheated 450°F oven for about 7 minutes. Flatbread is done when the edges are lightly browned and slightly crisp. Remove from heat, brush lightly with olive oil, and sprinkle with coarse salt. Makes 4 pieces of flatbread. Serves 4 to 6.

### SPICY RED PEPPER CHUTNEY

1 to 2 medium-size dry ancho chili peppers
2 red bell peppers
10 to 12 plum tomatoes
1 cup olive oil
2 1-inch-thick slices sourdough or French bread
¼ cup toasted hazelnuts
¼ cup toasted almonds
½ teaspoon cayenne pepper
1 teaspoon paprika
½ cup red wine vinegar
Salt and freshly ground black pepper to taste

Place ancho chili peppers in a bowl with hot water to cover. Let sit until soft. Drain and set aside.

Roast bell peppers on a grill or over the flame of a gas range until charred and blistered. Place in a bowl and cover with plastic wrap. Set aside until cool. Peel and seed peppers.

Place tomatoes in a saucepan with 2 tablespoons olive oil and cook over medium heat until tomatoes are very soft, about 10 minutes. Set aside.

Place ½ cup olive oil in a saucepan over medium heat. Add bread slices and cook until dark brown on both sides. Remove bread slices and place in the workbowl of a food processor fitted with a steel blade. Add ancho chili peppers, bell peppers, tomatoes, and nuts and process until smooth. Add remaining ingredients and process well. Serve with flatbread. Makes about 2 cups.

### TAHINI YOGURT DIPPING SAUCE

½ cup tahini
1 cup plain yogurt
¼ cup freshly squeezed lemon juice
4 tablespoons chopped fresh coriander
2 tablespoons minced garlic
4 tablespoons honey
Salt and freshly ground black pepper to taste
Cayenne pepper to taste

Mix all ingredients together in a bowl. Serve with flatbread. Makes about 1½ cups.

### MINT CHUTNEY

2 cups orange juice
¼ cup maple syrup
2 bunches fresh mint, leaves only
¾ cup toasted almonds
2 tablespoons lemon juice
Salt and freshly ground black pepper
Pinch of cayenne pepper

Place the orange juice in a saucepan over medium heat and cook until reduced to ¼ cup, about 25 minutes. Stir in maple syrup, remove from heat, and let cool.

Place orange juice mixture in the workbowl of a food processor fitted with a steel blade. Add the mint and almonds and process until smooth. Stir in the lemon juice and season with salt, pepper, and cayenne pepper to taste. Serve with flatbread. Makes about 1 cup.

### MIDDLE EASTERN SALSA VERDE

1 cup olive oil
2 tablespoons chopped parsley
4 tablespoons chopped fresh coriander
2 scallions, chopped
2 tablespoons chopped fresh basil
2 tablespoons chopped fresh mint
2 cloves roasted garlic
2 tablespoons lemon juice
2 tablespoons red wine vinegar
2 teaspoons ground cumin
Salt and freshly ground black pepper to taste
Cayenne pepper to taste

Place all ingredients in a blender and process until smooth. Adjust seasoning as desired. Serve with flatbread. Makes 1 cup.

### TOMATO JAM

2 tablespoons olive oil
¼ cup minced fresh ginger
3 cloves garlic, peeled and minced
¼ cup cider vinegar
2 cinnamon sticks
4 large tomatoes, peeled, seeded, and chopped, about 2 cups
⅓ cup brown sugar
1 teaspoon ground cumin
¼ teaspoon cayenne pepper
Pinch of ground cloves
Salt and freshly ground black pepper to taste
¼ cup honey

In a saucepan, preferably nonstick, heat olive oil over medium heat. Add ginger and garlic, and sauté for 2 to 3 minutes. Add vinegar and cinnamon sticks and cook until mixture is reduced by half. Add tomatoes, brown sugar, cumin, cayenne, and ground cloves, reduce heat, and cook slowly, stirring occasionally, until all of the tomato juices have evaporated, about 1 hour. Season with salt and pepper. Add honey and stir until jam is shiny and all liquid is evaporated. Remove from heat, discard cinnamon sticks, and allow mixture to cool. Serve jam at room temperature. Jam will keep refrigerated for up to 1 week. Return to room temperature before serving. Makes about 1½ cups.

### FLATBREAD SALAD

2 tablespoons sherry vinegar
1 teaspoon chopped shallots
4 teaspoons chopped chives
4 tablespoons extra-virgin olive oil
Salt and freshly ground black pepper



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TASTE WHAT'S NEXT
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½ pound arugula, washed, trimmed, and dried
¼ pound goat cheese, crumbled
1 recipe flatbread, recipe above
1 recipe tomato jam, recipe above

In a small bowl, combine vinegar, shallots, and chives. Slowly whisk in olive oil. Season with salt and pepper to taste.

In a large bowl, toss together arugula and vinaigrette. Divide among 4 plates. Sprinkle goat cheese over arugula. Slice prepared flatbreads into wedges and arrange on plates. Place a dollop of tomato jam on each plate. Serves 4.

### LEMON VEGETABLE COUSCOUS

2 cups dry couscous
2 cups chicken or vegetable stock
2 tablespoons olive oil
1 medium red bell pepper, stemmed, seeded, and diced
1 medium zucchini, ends trimmed, cubed
2 carrots, peeled, cubed, and blanched
1 red onion, peeled, and diced
1 teaspoon turmeric
Pinch of saffron threads
Salt and freshly ground black pepper
4 teaspoons chopped fresh parsley
4 teaspoons minced preserved lemon plus preserved lemon slices for garnish, recipe below

Place couscous in a large bowl and set aside.

Bring stock to a boil in a small saucepan, reduce heat, and simmer until ready to use.

Heat olive oil in a sauté pan over medium heat. Add all vegetables and sauté until onion is translucent, about 5 minutes. Add turmeric and cook for 1 minute. Add saffron and season with salt and pepper to taste. Add hot stock to vegetables and stir to combine. Pour mixture over couscous and mix well with a fork. Cover with plastic wrap and allow couscous to stand for 12 to 15 minutes, or until all liquid is absorbed. Fluff with fork, and add parsley and minced preserved lemon.

Divide couscous among serving bowls and garnish each with a preserved lemon slice. Serves 4 to 6.

### PRESERVED LEMONS

5 lemons
¼ cup salt
Optional spices: cinnamon stick, whole cloves, star anise, coriander seeds, bay leaves, or black peppercorns

Make 8 incisions in the peel of each lemon, do not cut as deep as the membrane. Place lemons in a stainless-steel saucepan with the salt and enough water to cover. Gently boil until the lemon peels become soft, about 12 minutes. Pack lemons and any optional spices into a clean 1-pint jar. Fill with saltwater to cover. Close jar tightly with a lid and let pickle for 5 days. Lemons will keep for 1 month. Refrigerate after opening.

### TOMATO, RED ONION, PINE NUTS, AND MINT SALAD

*For mint oil:*
1 bunch fresh mint leaves
4 tablespoons extra-virgin olive oil

*For vinaigrette:*
2 tablespoons sherry vinegar
1 tablespoon lemon juice
2 teaspoons minced shallots
1 clove garlic, peeled and minced
4 tablespoons extra-virgin olive oil
Salt and freshly ground black pepper

*For salad:*
3 ripe beefsteak tomatoes or 6 ripe plum tomatoes, thinly sliced
1 red onion, peeled and thinly sliced
4 tablespoons pine nuts, toasted
12 fresh mint leaves, finely julienned
8 fresh chives, chopped
Fresh mint sprigs for garnish

Prepare mint oil: Purée mint leaves in a blender with olive oil. Strain mixture through a cheesecloth into a small jar and reserve.

Prepare vinaigrette: Mix together the vinegar, lemon juice, shallots, and garlic in a small bowl and let stand for 15 minutes. Slowly whisk in olive oil. Season with salt and pepper to taste. Set aside.

To serve: Divide tomato slices among 4 plates. Scatter onions over tomatoes. Sprinkle with pine nuts, fresh mint, and chives. Drizzle mint oil and vinaigrette on top. Garnish with fresh mint sprigs. Serves 4.

### CLEMENTINE, FENNEL, AND MOROCCAN OLIVE SALAD

*For vinaigrette:*
Juice of 4 clementines, 2 tangerines, or 1 orange
1 tablespoon minced onions or shallots
½ teaspoon ground anise or fennel seed, toasted
4 tablespoons extra-virgin olive oil

*For salad:*
2 small heads fennel, washed, dried, and sliced thin
10 clementines, 3 tangerines, or 2 oranges, peeled, sectioned, and pith removed
24 Moroccan black olives, pitted
1 tablespoon chopped chives




Continued from page 56

door stages where Hopi men, costumed as spirits called kachinas, perform ceremonial dances.

In the Third Mesa village of Oraibi, continuously inhabited since 1150 A.D., I found more of the worn stone structures cherished by Mary Jane Colter. Oraibi was closed to outsiders for many years and, although it welcomes them now, the village was quiet—almost empty. Driving out of the reservation, I remembered what one of the potters had told me—that they taste their clay for sweetness because salty clay cracks when it's fired. That afternoon, as I headed out of Hopiland beneath clouds as wispy as corn silk, the earth seemed sweet indeed. ■

*Jeff Book, a regular contributor to House Beautiful, also wrote two remodeling case studies in this issue.*

### VISITING THE GRAND CANYON AND HOPI VILLAGES

The best times to go to the Grand Canyon are spring and fall. Summers can be hot and crowded with up to 6,000 cars a day jockeying for some 2,500 parking spaces in Grand Canyon Village. Off-season traffic dwindles and days are mild and sunny. You might even find a room at the El Tovar (602-638-2401), which is booked well in advance for much of the year. Tristar Air (800-218-8777) has jet flights between Las Vegas and Grand Canyon airport.

Hopi Cultural Center Motel on Second Mesa (520-734-2401) is the best place to stay on the reservation. Each Hopi village sets its own visitor policy, and all prohibit photography. Visits to Walpi, which require a Hopi guide, can easily be arranged at the community center in the adjacent village of Sichomovi.

Most of the ceremonial dances are closed to non-Hopis, but the Hopi Tribal Council (520-734-2441) can provide information on those that are open to the public.



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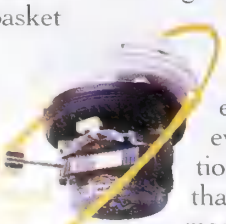


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# ONE HOUSE IN THREE ACTS




*This striking shingle-style house began life as a bland bungalow. The inspiring story of its transformation is the first of four remodeling case studies in this issue*







*The rear facade (top) before the first remodeling (above) and the second one (left); New England flavor in the dining room (far left).*

By Jeff Book

**San Francisco architect** Glenn Robert Lym says the Menlo Park, California, house of Nicholas and Colleen Ney has "high meaning per square foot." Lym should know: He's remodeled the house twice, for successive owners intent on expressing their ideas of what home means. In the process, a bland bungalow evolved into a distinctive house rich in personal associations.

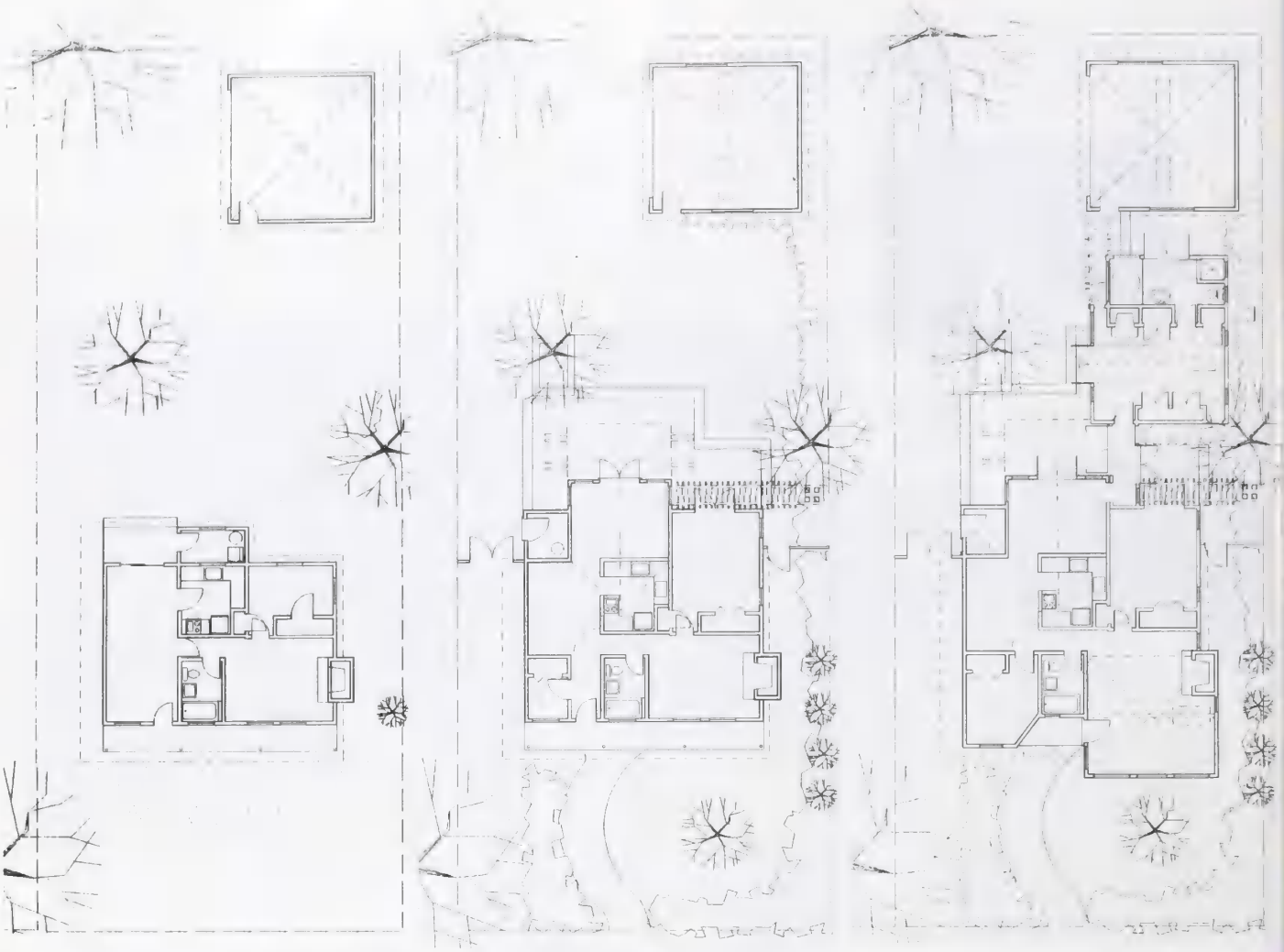
The transformation of what was a basic forties box, tiny despite the earlier conversion of a carport into a family room, began in 1988 with the previous owners. Deciding to leave the front of the house largely unchanged, the couple asked Lym to focus on expanding the back. By cutting away side and rear kitchen walls and raising the ceiling, Lym united kitchen, dining, and living areas in a spacious new volume that embraced the backyard with French doors, flanking side lights, and a high glassed-in gable. Lym enlarged the cramped bedroom by moving its back wall five feet and added French doors and flanking windows. He extended the living area outdoors with a large redwood deck that stepped down to the newly landscaped yard.

With its added glass, the south-facing rear facade could have suffered from overexposure to the sun. To screen it and shade the deck, the architect designed a horizontal trellis that projects from the roof's edge, rising to a peak at the gable. The gable trellis is cantilevered on big wood-clad steel L-brackets anchored to the back wall, the architect explains. "It was engineered to withstand earthquakes and the weight of hops plants" (which the beer-making man of the house intended to train over the trellis).

The previous owners did all the finish work themselves, even nailing on the house's new cedar-shingle siding. "They put a lot of care and labor into the house and turned it into a perfect place for a young couple without children to enjoy themselves and their friends," notes Lym. But within a few years the owners moved and sold the Menlo Park house to Colleen and Nicholas Ney, setting the stage for the next phase of its evolution.

Homesick for their native New England, the Neys had been debating a move back East. Instead, they chose to stay put, enlarge the house for their growing family, and give it >

GLENN ROBERT LYM. FOR MORE DETAILS, SEE READER INFORMATION



*The late-eighties remodeling began with a tiny (700-square-foot) house and detached garage (left). The architect opened up the kitchen to adjacent living and dining areas and expanded and extended the back of the house, adding windows, French doors, and a broad deck (center). The nineties plan (right) shows the relocated front door opening into an enlarged living room, lower right; new master-suite wing extends into the garden.*

a New England flavor. "We're both psychotherapists, and we saw the house as a vehicle to integrate our past experiences and our wishes and desires for the future—which is what psychotherapy does," notes Colleen Ney. "We hired Glenn because we liked what he'd done and wanted to respect the house's history."

By moving the front wall forward and relocating the door, Lym gained room for a new bedroom and an expanded living room with a ceiling raised to its new pyramidal roof. Windows along the living room's front wall and on either side of the fireplace dispelled the room's former gloom. At the back of the house, a short corridor with French doors and tall windows on both sides is a transparent bridge from the living area to the new master suite.

Lym experimented with many models to arrive at a form for the master suite that would harmonize with the rest of the house. He finally arrived at [illegible] vaulted ceiling and a large window, topped by a dormered clerestory facing an old olive tree.

With its linked-but-distinct forms, the back of the house (extending to a long-standing studio/garage) now suggests a village green. The house trim was painted bright white, evoking Atlantic coastal towns. Colleen's interior design included the living room's river-rock fireplace, where she incorporated a few seashells from her favorite New Hampshire beach. In the dining room, deep colonial red is a warm backdrop for family antiques and blue-and-white china.

To lower construction costs, the Neys opted for prefabricated shingle-siding panels and manufactured windows that blend with the custom windows and shingling of the previous remodeling. "The house is still small—a little more than 1,600 square feet—but it seems larger," she says. "We wanted a feeling of New England along with California's sunlight and openness. With Glenn's help, we got the best of both worlds." ■




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# STAIR CASE

## *A family of architects combines two apartments in a landmark town house in New York*

By Tracie Rozhon

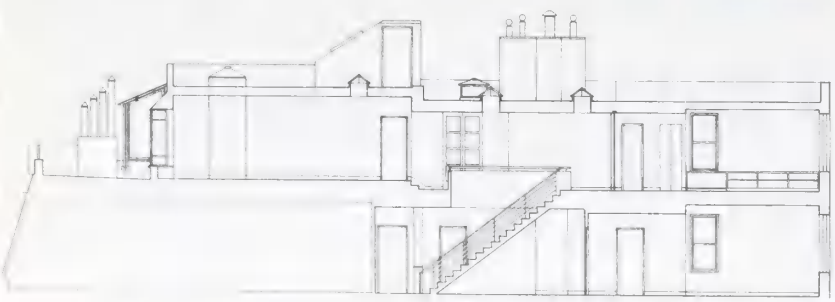
**When Swiss architect** Beat A.H. Jordi and his family first saw the one-and-a-half floors in the landmark town house on Manhattan's Upper East Side that would become their new home, it was a rambling warren of rooms and claustrophobic passageways. The designers—Jordi, his son, and his daughter's fiancé—needed to create an interior staircase to link the two floors. They also wanted to let natural light into the top floor to show off a collection of contemporary paintings.





Eschewing the conventional solution—a rickety metal spiral that takes up the least amount of space—the designers decided to make the new staircase one of the focal points of the 1,700-square-foot renovation, achieved with the help of New York architect Madeleine Sanchez. Now, an open plaster box trimmed with glossy white pipe rail encloses the wide wooden treads. A series of four new skylights—small squares chopped out of the roof—lights the path from the lower entrance hall up the stairs, and lead into the enlarged living room at the front, spotlighting a large canvas with its slashes of purple and red paint.

Just to create the new staircase, the designers ripped out the kitchenette and an adjoining bathroom on the lower floor and demolished five walls on the penthouse floor. Downstairs, they extended plumbing pipes to the back, where a closet had been, and built a new granite-floored bathroom.



In the living room, the designers replaced the old bay window full of leaky little panes with an energy-efficient version in a sleeker style. A solid metal door that led to the terrace was banished, and a French door to match the bay window was inserted in the opening.

Early on, the owners decided to place the entertaining spaces on the top floor because of the balustraded terrace—from which they can glimpse Central Park—and because they wanted the skylights to illuminate their art. "We have quite a few paintings, but we didn't want the apartment to look like a museum—full of fluorescent lights," says Jordi. "We needed more light—and we got it." ■





***The living room (top), on the top floor of the apartment and the building, overlooks a terrace. The new kitchen (center left) is also on the top floor. The two floors are now connected by a new skylit staircase (center right and elevation). Before the remodeling: The rock Tudor chimneypiece and 1940s kitchen cabinets (left).***

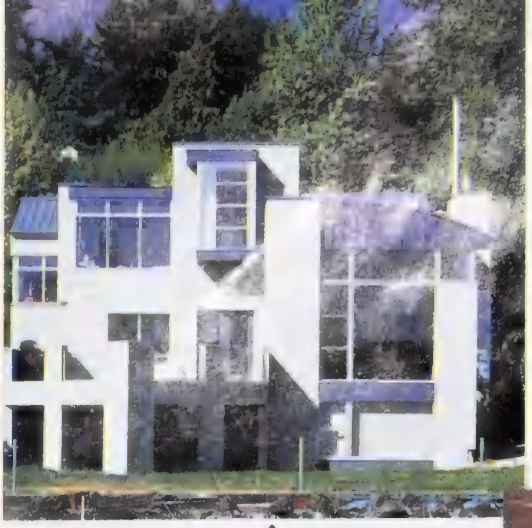



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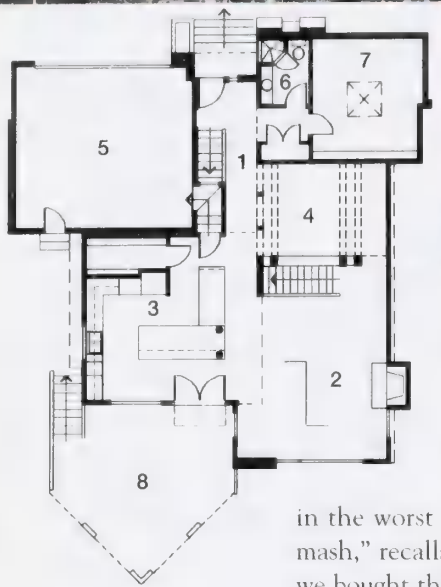
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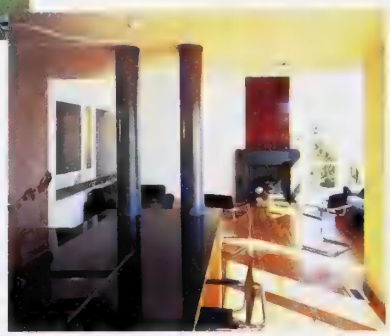
# LAKEFRONT REVIVAL

*A Seattle architect transforms a family's ramshackle bungalow, creating flowing, light-filled spaces and nautical allusions*

By Jeff Book




Second Floor
1. Entry
2. Living room
3. Kitchen
4. Dining room
5. Garage (original)
6. Powder room
7. Home office
8. Deck (original)



**In the beginning,** the dream house of Seattleites John and Kyong Fallisgaard was a nightmare. Located on the north shore of Lake Washington, the 1940s bungalow and its jerry-built additions were homely in the worst sense. "The place was a real mish-mash," recalls John Fallisgaard. "We knew when we bought the house it was a fixer-upper. We just didn't know how bad it was."

During their first winter there, the ground floor flooded and rot seeped into the walls. The couple fixed the structural and drainage problems and added a second-floor deck. A few years (and a couple of children) later, they were ready to finish the job.

The house consisted of two stories: the ground floor—a "daylight basement" that emerges from the hillside to take in light and views from lakefront windows and that contains the master suite and family room—and the street-level second floor. The Fallisgaards asked Seattle architect Stuart Silk to redo the second floor and to add a third story. They wanted a flowing sense of space within the house, and they needed to maintain the building's footprint to avoid conflicts with current zoning. Silk razed everything above the ground floor except the garage, and [illegible] spaces [illegible] spine [illegible]

front door (previously at the side of the house), continues through the two-story entrance hall/stairwell and upstairs corridor, and ends as a third-floor window seat that projects slightly from the lakefront facade. Daylight spills into this axial space through windows at both ends and third-story clerestories above the living room.

Elements of the 3,750-square-foot house echo the boats offshore: the curved metal roof above the airy two-story living room is a horizontal sail, the deck a prow, the projecting window seat a sort of crow's nest. Metal columns in the kitchen and dining room suggest masts or smokestacks. Silk concentrated windows on the lake side, minimizing them on the street front for privacy and noise reduction. He replaced the deck's wood railings with glass panels between stucco supports, and included plenty of transom windows on the second and third levels for cross-ventilation on warm days.

"We kept construction costs to $100 a square foot by using conventional materials, upgrading them in visible spots," notes the architect. Maple cabinetry brightens the open-plan kitchen off the living room, which centers on a granite-topped island equipped with a flush-mounted range. Cherry was chosen to warm the steel fireplace's chimneypiece, built-in dining room sideboard, and steel stair railings. "The house has a great open feeling," says John Fallisgaard. "We can smile now at the early disasters." ■



*Rooms flow together on the second floor's open plan (above). Top: Varied windows punctuate the lakefront facade, a story higher than the old one (bottom left). Bottom right: Sandblasted windows mark the front entrance. Above right: The adjoining kitchen and living room.*

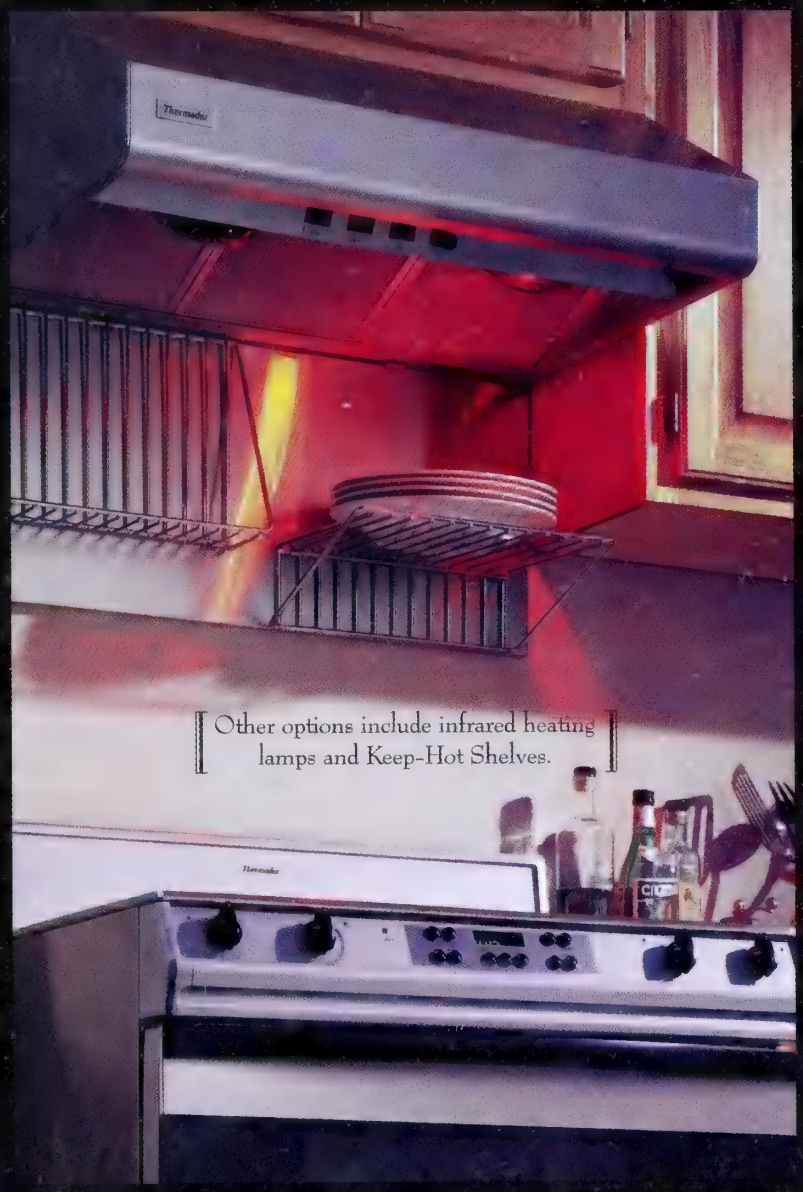
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# TUNNEL VISION

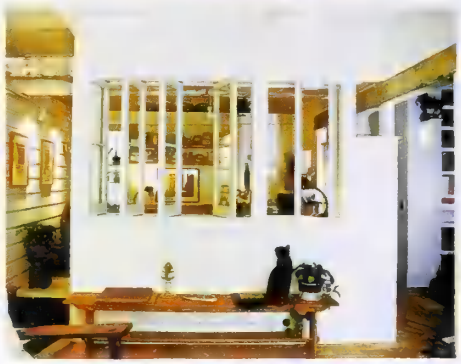
*Addition by subtraction best describes how architect Jill Stoner transformed a long, dark, narrow apartment into an airy, light-filled space*

By Tessa Souter

**When Jill Lahn Stoner first moved** into her San Francisco condominium in a two-story Edwardian house, her challenge was to open it up. Down the middle ran a tunnel-like corridor with doors on either side leading to rooms that were dark and depressing. Only two rooms had natural light: the sitting room and a bedroom that overlooked a pretty garden at the back of the house.

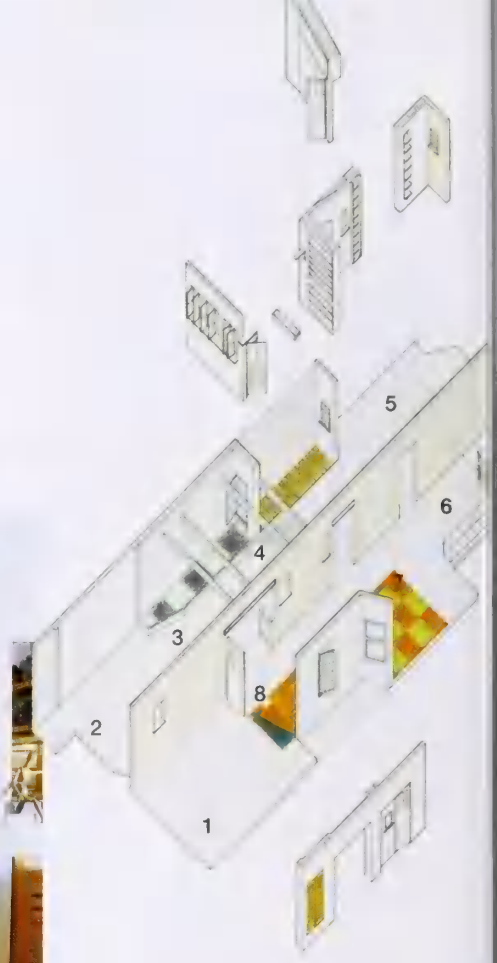


Stoner's solution was to tear down walls and add interior windows to spread the light around. "Our work is always much more about taking away than putting in," says Stoner of Lahn Architects. "That's probably why our projects are affordable." To counteract the bowling alley look in the corridor she took down part of the corridor wall and replaced it with a large opening, creating a guest alcove in place of a tiny, dark bedroom. Toward the rear of the house, the original bathroom was ripped out and the wall torn down to produce an open dining area just across from the kitchen. (A new bath was built in what used to be the laundry.)



The kitchen now replaces the hall as the focal point of the space. Previously dark and dingy with one small, viewless window, it now has six interior windows opening to the sitting room, so it shares the natural light. Stoner removed the entire wall that divided the kitchen and the hall to open the kitchen to the new dining area. "It's more sociable now," she says of the fact that she can chat with people in the hall, dining area, and sitting room while cooking or cleaning up.

"The project was also about uncovering the city," says Stoner, who sought to [illegible] urban feeling. The hall was conceived as "an ur[illegible]." A niche in the hall is reminiscent of those found [illegible] exterior walls. Almost all the interior doors have [illegible] windows. Elsewhere, certain areas of the floor have b[illegible] re-




1. Bedroom
2. Living/sitting room
3. Kitchen
4. Bathroom
5. Bedroom
6. Front hall
7. Study/guest room
8. Dining area

***Above: Axonometric drawing shows added and subtracted elements. Above left: Looking from the hall into the kitchen. Left: Interior windows allow natural light to reach the kitchen.***

ate the effect of an outside terrace" in the kitchen and "to give the feeling of going somewhere different" (and, more mundanely, to hide the pipework in the bathroom).

Stoner allowed much of the detailing to evolve as the work progressed. When a hole above the kitchen stove appeared during construction, she turned it into an interior window whose ledge is a handy extra shelf. The lath exposed during construction inspired the design of louvered cupboard doors. The oversize floor tiles are the result of "an experiment that worked" (they are made from painted and stained hardboard squares).

"It was *all* one big experiment," says Stoner, extolling the virtue of being one's own client. ■

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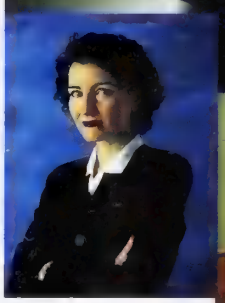
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# SITTING PRETTY

*An alternative to the bidet, a new toilet seat is smart, affordable, and ergonomically correct. And it takes up no extra space at all*









*Ayse Birsel, her toilet seat named Zoë, and two designer bathrooms that feature it: Shigeru Uchida's (top left); Frederick Fisher's (above).*

By Linda Dyett

**At the dawn of this century,** the Ritz-Carlton Hotel in New York installed that exotic French contraption, the bidet, in some of its guest bathrooms. A thoughtful amenity? The moral crusaders of the time didn't think so. Denouncing the bidet as licentious, they demanded its removal. The Ritz-Carlton was forced to comply.

That was America's short-circuited introduction to personal cleansing devices.

Nearly a hundred years later, the bidet still hasn't caught on in our shower-a-day culture. But we now have an alternative to the French version of intimate cleaning—the Japanese version. Japan's latest inroad into consumer electronics is a toilet seat with its own fountainlike stream of water. Several such seats have recently arrived on the U.S. market, the smartest and best-looking of them being an export model from Toto, a Japanese company that is one of the world's largest bathroom and kitchen suppliers. Named Zoë, this matte white plastic seat has a sculptural, ergonomically correct shape (high in back, low in front) that won it last year's Good Design award from the Chicago Athenaeum Museum of Architecture and Design. Also equipped with an air purifying system, Zoë retails for around $599. The young designer of Zoë, the Turkish-born, New York-based Ayse Birsel, predicts that use of the "washlet" (Toto's generic term for these devices) "will soon turn into a daily commonplace, like washing the hands."

But most Americans aren't ready for that, says Steve Bissell, a product manager at the Wisconsin-based Kohler Company, America's largest bathroom supplier (which does not currently produce bidet-seats). "We have a fixed notion on what a toilet should be," suggests Bissell, who rates today's intimate cleansing seat as [illegible] regarded more as a convenience [illegible]. But, he adds, "it has great potential. It's getting [illegible] of doors about restyling the bathroom."

Owners of Toto washlets (ten million strong [illegible] including 80,000 purchasers per month in Japan alone) praise their convenience and ease of installation. The washlets don't take up extra space, you don't have to rip the bathroom apart, and you don't have to lurch, underwear at your ankles, from toilet to bidet. What's more, washlets are eminently practical for the elderly and others who can't navigate a shower or bath with agility.

Suitable for most toilet bowls with an elongated circumference, the Zoë seat snaps into place (it snaps out, too, for easy cleaning), with a water diverter connecting it to the toilet's fresh water line. Since the washlet is run by electricity, an outlet is required. As for safety concerns, the washlet's electrical unit isn't located in the seat itself, but rather in a separate barlike dock behind it. When the system is activated, a little spray nozzle at the back of the seat gently releases a flow of water—warmed via time-tested immersion-heater technology.

Zoë comes with an elegant binocular-shaped command module that's easy to use. On it, a ball-juggling sea lion functions as a water pressure adjuster. The more balls it juggles, the greater the pressure. As for the air purifying feature, the moment there is pressure on the seat, a catalyzed disk fan draws air into the system, breaking down odors without the use of camouflaging perfume.

It's a mark of the washlet's lifestyle appeal that it isn't just sold by plumbing supply companies. Zoë was recently presented, like a freestanding artwork, in the trendsetting window of Moss, the minimalist home design boutique in New York's SoHo neighborhood. The idea, according to Ayse Birsel, "is to rethink the bathroom space." And where better to start than with the most mundane, most overlooked household necessity of all? ■



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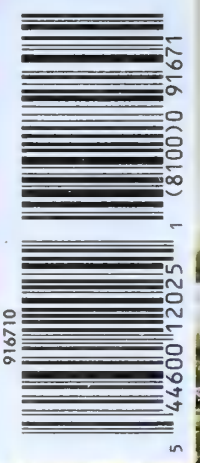



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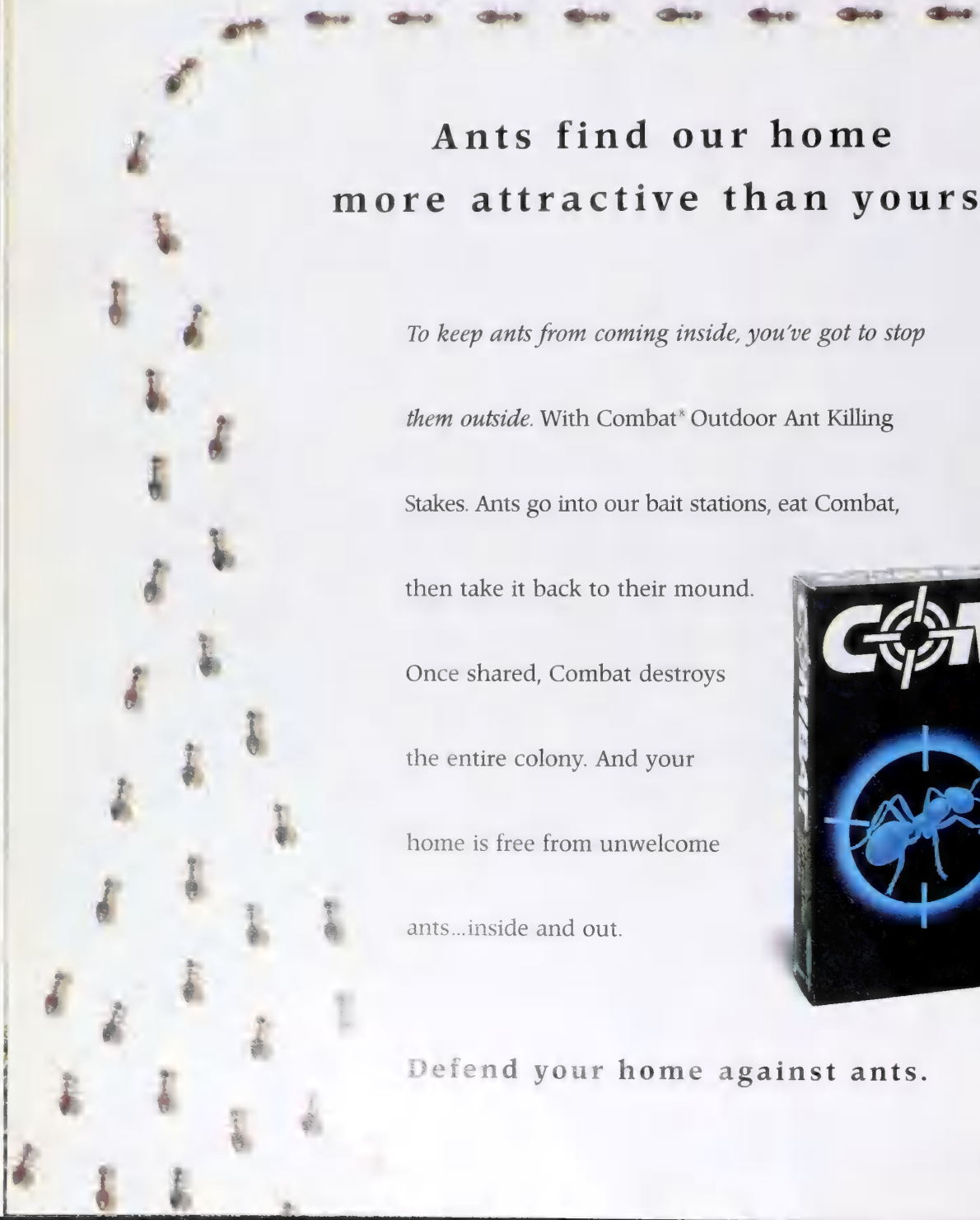
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# *Ralph and Terry Kovel tell you where it's from and what it's worth*



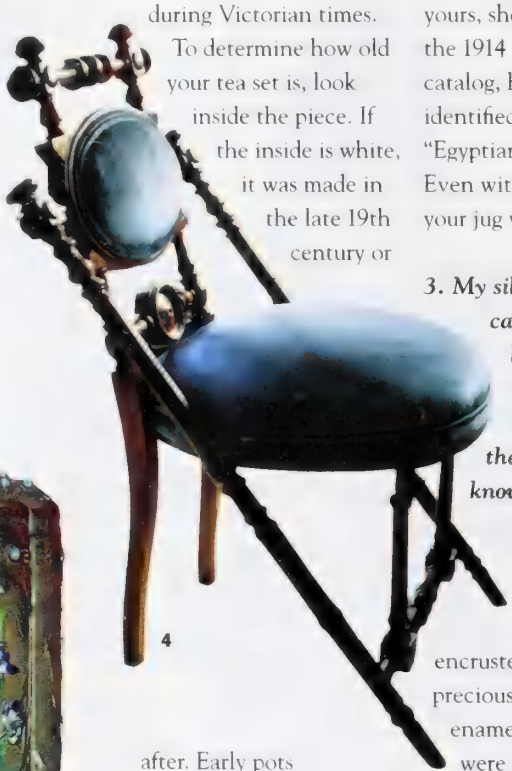
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***1. Please tell me about my stacked pink luster tea set. It has a teapot, sugar bowl, and creamer. "Phoenix China, Czechoslovakia" is stamped on the bottom of each piece.***

***L.M., Ankeny, IA***

Luster, a metallic-looking glaze that has a glossy sheen, was first developed in the 1500s in Spain and Italy. In the late 18th century, pink luster was produced and became very popular in England during Victorian times.

To determine how old your tea set is, look inside the piece. If the inside is white, it was made in the late 19th century or after. Early pots have luster inside and out. Most pink luster marked "Czechoslovakia" was made in the 1930s and '40s. With the increasing interest in this ware, collectors will pay $65 for a set like yours.

***2. The mark on the bottom of my stoneware pitcher says "Royal Doulton" in a circle with a crown and a lion. What is the pitcher's value?***

***L.B., Poland, OH***

You own a salt-glazed stoneware pitcher. Salt-glazing, a process in which a shovel full of salt is thrown into a red hot kiln, is still done today. Because salt-glazed stoneware is heavier than porcelain, it was meant for everyday use. The mark on your pitcher was first applied in 1901, when King Edward VII granted Doulton Potteries of England the right to put the word "Royal" on their products. A pitcher like yours, shown in the 1914 Doulton & Co. catalog, had a lid and was identified as the "Egyptian" Cocoa Jug. Even without the cover, your jug would bring $150.

***3. My silver filigree tea caddy is 7 inches high and has semiprecious stones set into the design. Do you know how old it is?***

***Y.C., Alexandria, VA***

Elaborate filigree designs encrusted with semi-precious jewels and enamel decorations were made in China as early as 1785 (many in the city of Canton) and were sold in Europe. They were exported to the U.S. about 1824. Before the Boston Tea Party, tea was an expensive luxury and early caddies were small. We can tell from the size and look of your caddy that it was made in the 1930s. It is worth about $400 today.

***4. This chair, which belonged to my grandmother, was given to her in 1920. The back of the seat is stamped "Hunzinger, N.Y. Pat. March 30, 1869."***

***M.L., Elmhurst, IL***

George Hunzinger, a well-known Victorian designer, worked in New York City in the 1860s and '70s. He made many unusual chairs including some, like yours, whose frame looked like plumbing pipes. Most of these chairs were originally upholstered with a patterned or striped fabric and had long fringe hanging from the edge of the seat. Today, your chair will sell for $2,000.

***5. How old do you think my walnut chest is?***

***M.S., Evergreen, CO***

The style of your piece, with its overhanging drawers and the configuration of two narrow drawers over three wide ones, helps to date the piece to the early 19th century. It was probably made in the eastern United States, where walnut was often used by cabinetmakers during that period. Your chest will sell for $800 since it is in such good condition.

**To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.**

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more details, see Reader Information for "England Forever," page 104.

**7 TABLE OF CONTENTS** **Glenham hexagonal treeseat,** Plantation Teak, 88", $4,800—Barlow Tyrie (M), 1263 Glen Ave., Moorestown, NJ 08057; 800-451-7467.

**25 STYLE BEAT** *Page 25:* **1. & 2. Imitation ivory and starfish**—Edward R. Butler Co. (M,T); 212-925-3565. **3. Egg-shaped knob,** #5025.264, The Estate Collection, $100—Baldwin (M), 841 Wyomissing Blvd., Reading, PA; 800-566-1986. **4. Steel spiral,** pewter finish, single doorknob with rosette, $77, #22180912, from Bouvet (M)—Gracious Home (R,T), 1217 Third Ave., New York 10021; 212-517-6300. **5. Leaves and berries in 24K gold plate,** #1073, $268—Sherle Wagner (R,M,T), 60 E. 57 St., New York 10022; 212-758-3300. **6. Clear glass knob,** c. 1920, $42—Liz's Antique Hardware (R), 453 S. La Brea, Los Angeles, CA 90036; 213-939-4403. **7. Schlage's** (M), **knob,** orbit, satin bronze finish #612, $38.25—Weinstein & Holtzman (R,T), 29 Park Row, New York; 212-233-4651. **8. Cobalt blue Murano glass**—Edward R. Butler, see above. **9. & 10. Onyx knob,** $49; **ormolu star,** $300—P.E. Guerin (R,T), 23 Jane St., New York 10014; by appointment: 212-243-5270. **11. White porcelain,** Whitehall, $35, from Gainsborough (M)—Simon's Hardware & Bath (R,T), 421 Third Ave., New York 10016; 212-532-9220. **12. Flat beaded chrome knob,** #1033, $184—Sherle Wagner, see above.

*Page 28:* **Amelia settee,** 35" h., 72" w., 36" d., also as chair or sofa; shown: charcoal mohair, $4,200—Todd Hase (R,T), 51 Wooster St., New York 10013; 212-334-3568. **Stoneware,** designed by brettt, Beluga-colored glaze. Oval platter, $78; bottle, $54; vase, $42; bowl, $18; espresso cup and saucer, $6—Fillamento (R), 2181 Fillmore, San Francisco, CA 94115; 415-931-8700. **Branch table lamp,** from the Allegra Hicks Furniture Collection, $825—Modern Age (R,T), 102 Wooster St., New York 10012; 212-966-0669. **Velvet pillows,** solid-color round pillow with center button tuft, $100; multi-colored square, $100; round multi-color bolster, $120, custom—Sydney Oliver (M); 212-517-3218. **X-Table,** by Charles Edwards, 25" h., 27" d. glass top, nickel-plated, $2,600—Ainsworth Noah & Assoc. (T), 351 Peachtree Hills Ave., Ste. 506, Atlanta, GA 30505; 404-231-8787; Charles Edwards (R,T), 582 Kings Rd., London, SW6 2DY England; 011-44-171-736-8490. **Aluminum candlesticks,** designed by William Harvey, hand-finished, small, 5" h., $110; medium, 11½" h., $155; large, 17" h., $210, for stores: The Loom Co. (M), 26 W. 17 St., New York 10011; 212-366-7214. **Recycled aluminum milk pot,** #BRMIL, large, 13" h., $84, small, 11½" h., $66; **Tacho bowl,** FRTA4, 6½" h., 15" dia., $192—for stores: Design Via Carioca (M), 2123 Bryant St., San Francisco, CA 94110; 415-642-9321. **Nimbus lounge chair,** 33" h., 33" w., 31" d., as shown, $2,424—Roger Crowley Furniture (R,T), 207 E. 84 St., Ste. 205, New York 10028; by appointment: 212-439-6002.

*Page 30: All prices are per square foot unless otherwise noted.* **1. French limestone,** quarried between 1820 and 1900, Antique Barr, $42—Paris Ceramics (R,T), 151 Greenwich Ave., Greenwich, CT 06830; 203-862-9538; 150 E. 58 St., New York 10155; 212-644-2780. **2. Ceramic tile,** Stoneworks, Ash Blend, STO3, 13 x 13, $3.05—American Olean Tile (M); 215-393-2828. **3. Ceramic tile,** Natura Excavare, amber, 12 x 12, $3.50-$4—Florida Tile (R,M), PO Box 447, Lakeland, FL 33802; 800-789-TILE. **4. Italian ceramic,** Casa Dolce Casa (M), Casa Gemelli Beige, 13 x 13, $4.95—Nemo Tile (R), 48 E. 21 St., New York 10003; 212-505-0009. **5. Tumbled marble,** Sices (M), Cosmati, giallo royale, 4 x 4, $12.25, similar available—Walker Zanger (R,M,T), 8901 Bradley Ave., Sun Valley, CA 91352; 818-504-0235. **6. Ceramic tile,** Glazed India Stone series, Rex (M), 6 x 12, Dolphur, $7.50—Hastings (R,T), 230 Park Ave. S., New York 10003; 212-674-9700. **7. Talisman series spiral wave,** glazed tile, #6, Ancient White, 4 x 4, $14.50/ea—Ann Sacks Tile & Stone (R,M,T), 5 E. 16 St., New York 10011; 212-463-8400; on the West Coast: 503-331-7320. **8. Tumbled travertine,** Piccolo Noce/Ciotolli Palladiana, $12 (sold by the bag, 515 sq. ft., $66)—Tiles, A Refined Selection (R,T), 42 W. 15 St., New York 10011; 212-255-4450. **9. Antiqued marble,** Jamaica Stone, Sabbia finish, #227, 12 x 12, and **10. Indonesian multicolor slate,** #268, 12 x 12—Stark Concepts (T), a division of Stark Carpet, 979 Third Ave., New York 10022; 212-752-9000. **11. Cement tile,** Keystone Travertino, 16 x 16, $6.50—Tiles, A Refined Selection, see above. **12. Chateau African Slate,** 12 x 12, $3.50—Laufen Ceramic Tile (M), PO Box 6600, Tulsa, OK 74156; 800-758-TILE. **13. Glazed India Stone series,** Rex (M), Modak, 12 x 18, $7.75—Hastings (R,T), see above. **14. Antique mosaic** from Israel, limestone, #9, $52—Ann Sacks Tile & Stone, see above. **15. Pigment-infused cement,** Scagliola, Acanthus moulding, $33; 6 x 6 Star, $53; 6 x 10 Brick, $11.86; 1 x 10 liner, Triangles, $4.20, Base moulding, $44—Country Floors (R,T), 15 E. 16 St., New York 10003; 212-627-8300; 8735 Melrose Ave., Los Angeles, CA 90069; 310-657-0510.

**32 EVERYDAY LUXE** *Designer:* **Barbara Barry Inc.,** 9526 Pico Blvd., Los Angeles, CA 90035; 310-276-9977; fax: 310-276-9876. *Hair and make-up artist:* **Mauricio Lemus for Rex;** 310-559-1348. **Catalina Table**—Barbara Barry for Hickory Business Furniture (M), 900 12 St. Dr. NW, Hickory, NC 28601; 704-328-2064. **San Marino Armchair**—Hickory Business Furniture, see above. **Fabrics**—Chenille by Glant, through—Kneedler-Fauchère (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1313. **Armchair**—Baker Furniture (M), 1661 Monroe Ave., Grand Rapids, MI 49505; 616-361-7321. **Desk**—Barbara Barry, see above. **Lamp**—Barbara Barry for Boyd Lighting—for showrooms: Donghia (T), 485 Broadway, NY 10013; 212-925-2777. **Watercolors**—Barbara Barry's renderings of lamps for Boyd Lighting and furniture for Hickory Business Furniture.

**40 GRACE NOTES** **Veneziano sofa,** #SH 210, in damask, La Riccia, #57975; Chambord cord #89L969, Chambord braid, #892749, 41" h., 90" w., 37" d.; **Imperiale fauteuil,** #SA 605, shown in Westport Stripe, #58602, Classic Gimp #892312, 38" h., 26½" w., 26½" d; **Trabia bench,** #SA 902, shown in Shelton fabric #58617; Chambord gimp #892735; Chambord cord, H89L965, 26½" h., 30½" w., 17" d.; **Tivoli mirror,** #CS 9021, 52" h., 42½" w.; **Benton chair,** #SH 121, in Augustin Stripe fabric, #58563, 38" h., 34" w., 34" d.; **Ravello recamier,** #SA 802, in Empire Lampas fabric #58362; Classic Cord, #89L895; Classic Gimp, #892305, 40½" h., 67" w., 28" d., all through—Schumacher Furnishings (T); 800-988-7775.

**48 SCHINDLER'S BEST** **MAK Center for Art and Architecture,** Schindler House, exhibits: "The Havana Project" and "The Garage Project" (Apr. 12–Jul. 30), 835 N. Kings Rd., West Hollywood, CA 90069; 213-651-1510.

**58 THREADS OF HISTORY** *Pages 58 and 59: Fabrics:* **Les Rubans Mozart, Halte de Chasse, Le Bambou, Les Rejouissances Campagnardes**—Pierre Frey (T), 12 E. 33 St., 8 Fl., New York 10016; 212-213-3099. Les Arcades Collections—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Mansard Collections**—Brunschwig & Fils, see above. **Monuments d'Egypte**—Clarence House (T), 211 E. 58 St., New York 10022; 212-752-2890. **Fabric and carpet house**—Braquenié (M), 111 boulevard Beaumarchais, 75003 Paris, France; 011-331-48-043003.

**60 MR. SIMPLICITY** **Gibby chair,** #WWZ, $1,950 (plus fabric); **Klismos extension dining table,** #4301, $3,250; **Antoine dining side chair,** #ASC, $900 (plus fabric); **"X" magazine table,** #1646, $1,850—Dennis Miller Associates (R,T), 306 E. 61 St., New York 10021; 212-355-4550.

**64 OUT OF THE ASHES** *Pages 64 to 69: Designer:* **Michael C. Stanley,** 240 W. 102 St., #63, New York 10025; 212-316-1949 or 860-928-1419. **All antique furniture & lighting fixtures**—Brighton Antiques (R,T), 91 Main St., Putnam, CT 06260; 860-928-1419. *Living room:* **Curtain fabrication**—Regency Draperies, 42-25 Vernon Blvd., Long Island City, NY 11101; 718-482-7383. **Stripe on curtain valances,** Carousel stripe—Bailey & Griffin (T), 979 Third Ave., New York 10022; 212-371-4333. **Iron daybed fabric,** Montpellier Velvet (Jade)—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Fabric on French armchairs, footstools and small lyreback chairs,** Silk Damask Georgian, color: Emerald—Scalamandré Silks (T), 942 Third Ave., New York 10022; 212-980-3888. **Lampshades on all lamps**—Oriental Lamp Shade Co. (R,T), 233 W. 79 St., New York 10024; 212-873-0812. **Fabric on Adam-style sofa,** Melilla Check—Bailey & Griffin, see above. **Floor,** Installation and finishing—New Wood Co., 301 W. 96 St., New York 10025; 212-222-9332. *Dining room:* **Columns; pilasters**—American Wood Column Corp. (R,M,T), 913 Grand St., Brooklyn, NY 11211; 718-782-3164. **Faux marble on walls and windowsill**—Laura Bergman of Faux Forum, 6 Varick St., New York 10013; 212-925-1685. **Dining room chair frames**—Artistic Frame Co. (T), 979 Third Ave., New York 10022; 212-308-2856. **Painting,** Sue Swenson—Yolk Designs, 91 Main St., Putnam, CT 06260; 860-928-1419. **Chair fabric,** Petite Rayure Satin, yellow/beige—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Trim,** yellow/white gimp—Scalamandré Silks, see above. **Floor,** Installation and finishing—New Wood Co., see above. *Kitchen: Architecture:* **Gary Paul Designs,** 740 West End Ave., Ste. 1, New York 10025; 212-678-5007. **Wallpaper,** William Morris Blackberry—Sanderson Fabrics (T), 979 Third Ave., New York 10022; 212-319-7220. **Cabinetry**—Nutmeg Woodworks (R,T), 482 Westcott Rd., Danielson, CT 06239; 860-774-3675. *Master bedroom:* **Wallpaper,** Wolsey gold—Clarence House, see above. **Faux mahogany woodwork**—by Laura Bergman of Faux Forum, see above. *Guest bedroom:* **Carpet**—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000.

**70 A RARE GLAMOUR** *Pages 70 to 73: Designer:* **Brian Stoner,** 256 W. 4 St., New York 10014; 212-727-2467. *Living room:* **Photograph** by Man Ray, *Bras,* 1931; **Photograph** by Jung Jin Lee, *The American Desert 111-43,* 1994; both courtesy collection of Jill Quasha, New York. **Silhouette sofa,** #3706; **Madrid side table,** platinum leaf, #8841; **Rafaela lamp,** platinum leaf, #A9815; **Casper chairs** (at desk), #3722—Donghia (T), 979 Third Ave., New York 10022; 212-935-3713. **Art Deco tub chair,** #0204, custom—Manheim Galleries, 3878 Oak Lawn Ave., Ste. 100C, Dallas, TX 75219; 214-526-4222. **Rug,** custom design by Richard Giglio—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Coffee table**—custom by Brian Stoner. **Chaise and desk**—custom by Brian Stoner and John Hutton of Donghia. **White side table,** in front of screen, shagreen top—custom by John Hutton. *Dining room:* **Table**—custom by John Hutton. **High-backed banquette**—custom by John Hutton and Brian Stoner. **Banquette fabric,** Mohair #7400-54—Donghia, see above. *Study:* **Chair** (at desk)—Aero Studio (R), 132 Spring St., New York 10012; 212-966-1500. **Desk**—custom by John Hutton and Brian Stoner. *Bedroom:* **Sheets**—Frette (R), 792 Madison Ave., New York 10021; 212-988-5221. **Bed**—custom by John Hutton and Brian Stoner. **Clear Corda lamps,** #9932; **organza lamp shades,** custom design by Brian Stoner; **Spirit chaise,** #3704; **Madrid side table,** gold leaf—by John Hutton for Donghia, see above. **Vanity; bedside tables**—custom design by John Hutton. **Curtains,** Swirls d'Elegance, #8C91010—Decorators' Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Rug,** custom by Richard Giglio—Stark Carpet, see above. **Reproduction Serge Mouille wall sconces,** $750/ea.—Urban Archeology (R,T), 285 Lafayette St., New York 10012; 212-431-6969.

**74 MUSE OF MODERN ART** *Pages 74 to 77:* **Museum of Modern Art,** "Picasso and Portraiture: Representation and Transformation" (Apr. 28–Sept. 17), 11 W. 53 St., New York 10019; 212-708-9480. **Musée Picasso,** "1946: The Art of the Reconstruction" (June 28–Sept. 30), Antibes, France 06600; 011-33-9290-5420.

**78 NO ONE THING, NO ONE STYLE** *Pages 78 to 81: Decorator:* **Llewellyn Sinkler,** Llewellyn Sinkler, Inc., 652 Hudson St., New York 10014; 212-633-9010. *Architect:* **Oscar Shamamian,** Ferguson Murray & Shamamian Architects, 270 Lafayette St., New York 10012; 212-941-8088. *Living room:* **Pair of walnut upholstered chairs** by Edward Wormley for Dunbar—Alan Moss (R,T), 436 Lafayette St., New York 10001; 212-473-1310. **Fabric,** Raffia in brown/creme #32442/1-0—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Guatemalan bowls**—Tucker Robbins (R,T), 366 W. 15 St., New York 10011; 212-366-4427. **Pair of torchères**—280 Modern (R,T), 280 Lafayette St., New York 10012; 212-941-5825. **Custom sofa**—Mike Milillo Interiors (T), 207 E. 84 St., New York 10028; 212-744-9137. **Fabric**—Lambert Chenille, #63718.01—Brunschwig & Fils (T), 979 Third Ave., New York >

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10022; 212-838-7878. **19th-** [illegible] John Rosselli Int'l. (T), 523 E. 73 St., New York 10021; 212-772-2137. **Porcelain** [illegible] Foster (R,T), 1322 Third Ave., New York, 10021; 212-744-4922. **Oushak** [illegible] Orsini Foroni Lo Faro, 340 W. 57 St., New York 10019; 212-245-2545. **Sisal rug**—Rosecore (T), 979 Third Ave., New York 10022; 212-421-7272. **Burl maple table** by Edward Wormley—Gansevoort Gallery (R,T), 72 Gansevoort St., New York 10014; 212-633-0555. **Blinds** by Nanik—AGN Design Assn. (T), 306 E. 61 St., New York 10021; 212-826-1080. **Sculpture** by—Douglas Abdell; 212-633-9010. *Study area.* **Scandanavian rug**—Alan Moss, see above. *Sleeping area.* **Tripod lamps,** $3,200/ea.—David Duncan Antiques (R,T), 227 E. 60 St., New York 10022; 212-688-0666. **Directoire open armchair**—Christian Aubusson (R,T), 315 E. 62 St., New York 10021; 212-755-2432. *Kitchen.* **Cabinets** designed by Oscar Shamamian, see above. Fabricated by Donadic Woodworking, 36-34 35 St., Long Island City, NY 11106; 718-361-9888. *General construction on loft.* **The I. Grace Co.,** 403 E. 91 St., New York 10128; 212-987-1900. **Parisian bistro folding screen**—Robert Altman (R,T), 1148 Second Ave., New York 10022; 212-832-3490. **Ivory, celadon, and brown porcelain on shelves**—Gordon Foster, see above. **American hooked rug,** $600—Tucker Robbins, see above.

**87 FOCUS ON FORM** *Pages 82 to 85.* **The Saladino Lamp,** $2,040—Saladino Furniture, Inc. (T), 305 E. 63 St., New York 10021; 212-752-2440.

**86 ACCESSIBLE ELEGANCE** *Pages 86 to 87. Designer:* **Sheila Bridges Design,** 1925 Seventh Ave., New York 10026; 212-678-6872. **Rugs**—Misha Carpet Corp. (T), 20 E. 53 St., New York 10022; 212-688-5912. *Furniture restoration:* Stephen LoPiccolo Ltd., 214 W. 29 St., New York 10001; 212-564-2119. **Bridgewater sofa and chairs,** custom, by Ernest Studios, 207 E. 84 St., New York 10028. **Fabric on Bridgewater chairs,** #43858-04, Mouton brown—Christopher Norman (T), 979 Third Ave., New York 10022; 212-644-4100. **Pedestal table with marble top**—The Atlantic Attic (R), 366 Atlantic Ave., Brooklyn, NY 11217; 718-643-9387. **Seagrass rug**—Misha Carpet Corp., see above. **Chenille throw**—ABC Carpet & Home (R), 888 Broadway, New York 10003. **Glassware**—Portobello Antiques and Collectibles (R,T), 9W Highland Ave., Philadelphia, PA 19118; 215-247-0181. **Alabaster chandelier**—Eileen Lane Antiques (R), 150 Thompson St., New York 10012; 212-475-2988. **Fabric on Victorian side chairs,** green on oyster—Bennison (R,T), 76 Greene St., New York 10012; 212-941-1212.

*Pages 88 and 89, clockwise from top left:* **Mirror**—Rooms and Gardens (R), 290 Lafayette, New York 10012; 212-431-1297. **Fabric on settee,** #5002, wheat and beige, Groves Brothers Monferato (M)—through Christopher Norman, see above. **Ceramic tiles**—Galerie Tindouf, 72, rue de La Liberté, Tangier, Morocco. **Bed linens**—Nancy Koltes (R), 900 Broadway, New York 10003; 212-995-9050. **Striped Pillows,** Anatolya Blue—Clarence House (T), 211 E. 58 St., New York 10022; 212-752-2890. **Chair,** #IS1473-78, cotton velvet, color: Nile, Isabel Scott (M)—through Decorators' Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Fabric on night table,** #60598.01, Alaina Texture—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878.

**90 FREE-SPIRITED PARTERRE** *Pages 90 to 93.* **The Bellamy-Ferriday House & Garden,** a property of the Antiquarian and Landmarks Society, 9 Main St. North, at intersection of Rtes. 61 and 132, Bethlehem, CT 06751; 203-266-7596. Open to the public Wed., Sat., and Sun., 11 A.M.–4 P.M. from May through Oct.; admission, $5; $1 for children. Charter membership to the Friends of the Ferriday Garden provides unlimited visits free of charge and discounts at the museum shop and plant sales. For membership, send a check for $25 payable to the Antiquarian and Landmarks Society, Ferriday Garden, Box 181, Bethlehem, CT 06571.

**94 BENCHES** *Pages 94 to 97.* **Xylo Bench,** 64", $1,700—Munder Skiles (R), 799 Madison Ave., New York 10021; 212-717-0150. **The Neoclassical bench,** #1889, $3,792—Niermann Weeks (R,M), PO Box 6671, Annapolis, MD 21403; 410-923-0123. **The Kenilworth bench,** 49", also as swing, $899—Barlow Tyrie (M), 1263 Glen Ave., Ste. 230, Moorestown, NJ 08057; 800-451-7467. **Lutyens bench,** #G1869, $1,995—Smith & Hawken (MO); 800-776-3336. **Monticello bench,** #22321, $650—Summer Classics (M); 312-822-0065. **Provence bench,** #2000-2200, $880—Tropitone Furniture (M), 5 Marconi, Irvine, CA 92718; 800-654-7000. **Gothic Garden bench,** 60" w., $1,300—French Wyres (R), PO Box 131655, Tyler, TX 75713; 903-597-8322. **The Strap Garden bench,** 60" w., custom avail., $1,475—The Garden Room (R), 1179 Lexington Ave., New York 10021; 212-879-1179. **Chippendale bench, verdigreen,** $250—Vance Kitira (M), 245 Fourth St., Passaic, NJ 07055; 201-470-8900. **Orto Bench,** black, 58½" w., $1,625—Brennan-Edwards (M), 196 Prince George St., Annapolis, MD 21401; 410-267-9437. **Camelback Four-Seater bench,** 81" w., in black, $2,195—McKinnon & Harris (R), PO Box 4885, Richmond, VA 23220; 804-358-2385. **Fox Island settee,** $12,450(as shown)—Weatherend (R), 6 Gordon Dr., Rockland, ME 04841; 800-456-6483.

**98 SLICE OF LIFE** *Pages 98 to 103. Architect:* **Steven Ehrlich,** Steven Ehrlich, FAIA, Architects, 2210 Colorado Ave., Santa Barbara, CA 90404; 310-828-6700. *Project architect:* **Gary Alzona.** *Project team:* **Andy Rovelstad, Carlos Kitzinger.** *Interior designers:* **Marlo and Steven Ehrlich.** *Contractor:* **Philip Coombs, Rick Ehrman, Michael McDowel,** PO Box 446, Malibu, CA 90265. **House size:** 3,500 sq. ft. **Front "garage door,"** glass and aluminum roll-up door—Finishline (M), 800-523-5836. **Windows,** Solex glass—PPG Industries (M), 1 PPG Place, Pittsburgh, PA 15222; 412-434-3131. **Exterior and fireplace material,** custom pigmented stucco. **Fireplace flue,** metal with frosted glass and inside light strip. **Roof,** galvanized metal. **Floors, cabinets,** maple. **Coffee table,** wood with glass top. **Dining room table,** maple, padauk, and glass; **chairs**—Marlo Ehrlich, see above. *Bedroom.* **Bed,** sealed iron—Marlo Ehrlich, see above.

**104 ENGLAND FOREVER** *Pages 104 to 107. Architect:* **William Ellis,** 169 E. 78 St., New York 10021; 212-639-1377 or 860-567-3937. *Painters:* **Sparks and Brown,** 1201 Bantam Rd., Bantam, CT 06750; 860-567-3015. *Contractors:* **Roval Construction,** 9 Sharon Goshen Rd., West Cornwall, CT 06796; 860-672-4982. **Glasses,** Riedel Gourmet Glass, $8/ea.—Riedel Crystal; 800-642-1859. **Fresh herbs and flowers**—Gilbertie's Herb Gardens, 7 Sylvan Ln., Westport, CT 06880; 203-227-4175. **Wi-** [illegible] Flower Farm, PO Box 50, Litchfield, CT 06759-0050; 800-503-9624. **Marble countertops**—[illegible] Marble Works, Ltd., 44-30 [illegible] St., Long Island City, NY 11101; 718-482-0606. **Refrigerator/freezer,** Sub-Zero, Model 511—Gringer & Sons, (R), 29 First Ave., New York 10003; 212-475-0600. **Oven,** FiveStar, 36" std., #TTM310B, $4,000—Felix Storch, Inc. (D); 718-893-3900. **Antique dairy table and side chairs**—Linsley Antiques (R,T), 499 Bantam Rd., Litchfield, CT 06759; 860-567-4245.

**108 THE CUSTOM OF THE KITCHEN** *Pages 108 and 109.* **Edith Wharton Restoration,** Box 974, Lenox, MA 01240; 413-637-0619. *Architect:* **Robert Orr & Associates,** 44 Chapel St., New Haven, CT 06511; 203-777-3387. *Contractor:* **David Andersen,** New Marlborough, MA; 413-229-2650. **Profile dishwasher and oven**—General Electric (M), AP6-129, Louisville, KY 40225; 800-626-2000. **Nuvel countertop surface**—Formica Corp. (M), 10155 Reading Rd., Cincinnati, OH 45241; 800-FORMICA. **Cabinet work**—Wood-Mode (M), One Second St., Kreamer, PA 17833; 800-635-7500. **Ceiling period-style lamps; push-button fixtures**—Rejuvenation Lamp & Fixture Co. (R,T), 1100 Southeast Grand Ave., Portland, OR 97214; 503-231-1900. **Wall and ceiling paint,** Primitive Green, Ivory Coast—Sherwin-Williams (M), 929 Dalton Ave., Pittsfield, MA 01201; 413-443-6042. **Clock**—Howard Miller (M), 860 E. Main Ave., Zeeland, MI 49464-1300; 616-772-9131.

**110 MATTHEW'S MEZE** *Pages 110 to 113.* **Matthew's,** 1030 Third Ave., New York 10021; 212-838-4343. **Bar Anise,** 1022 Third Ave., New York 10021; 212-355-1112. **Pewter tray,** $55—Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Moroccan silver teapot,** $45; **Moroccan colored glass,** $10—Sam's Souk (R), 979 Lexington Ave., New York 10021; 212-535-7210. **Green bowl,** $65—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. **Cocktail napkin,** $5; **tin jug,** #2277812, $125—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Small wood table,** $275—Jacques Carcanagues Inc. (R), 106 Spring St., New York 10012; 212-925-8110. **Red octagonal table,** #1927649, $1,095—ABC Carpet & Home, see above. **Indian baskets,** round, $275/ea.; rectangular, $650-$750; **metal singing bowls,** from Nepal, $80-$350; **carved wooden bowl,** $7—Jacques Carcanagues Inc., see above. **Colored sake bowls,** $35/ea.—Gordon Foster, see above. **Lantern,** $70—Sam's Souk, see above. **Amber-colored glasses,** $7.50/ea.—Wolfman-Gold & Good Company (R), 117 Mercer St., New York 10012; 212-431-1888. **Blue Moroccan bowl,** $68—Equator (R), 98 Greene St., New York 10012; 212-219-3708. **Yellow dinner plate,** by Aletha Soulé, $40—Wolfman-Gold & Good Company, see above. **Twist flatware,** $45/5 pc.—Pottery Barn (R, MO); 800-922-5507. **Blue glass plate,** $30—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021; 212-737-2739. **Blue and gold napkin,** $12/ea.—ABC Carpet & Home, see above.

**121 ONE HOUSE IN THREE ACTS** *Page 121. Architect:* **Glenn Robert Lym, Architect A.I.A.,** 332 Rutledge St., San Francisco, CA 94110; 415-282-7285. *Interior decorator/landscape architect:* **Colleen Ney,** 285 Hamilton Ave., Palo Alto, CA 94301; 415-325-7855. *Contractor:* **Judith Keenan,** Keenan Construction, 1601 Shoreline Hwy., Sausalito, CA 94965. *Structural engineer:* **Smith Engineering,** 27 S. Park, San Francisco, CA 94107; 415-543-8651. *Exterior materials:* **Deck**—2 x 6 redwood boards on concrete footings. **Siding**—red cedar shingling panels with painted cedar trim. **Trellis**—Painted redwood. **Roof**—Fiberglass composition shingles.

**124 STAIR CASE** *Architect:* **Beat A.H. Jordi,** dipl, Architekt Eth SIA, Mulinestrasse 23, 3006 Bern, Switzerland; 011-41-31-352-1355. *Designers:* **Patrick Jordi, Sven Stucki.** *Project architect:* **Madeleine Sanchez,** AIA, 270 Lafayette St., Ste. 403, New York 10012; 212-941-9577. *Job captain:* **Kristina Manis.** *Project interior designer:* **Beat A.H. Jordi,** see above. *Contractor:* **Douglas Reetz,** RD Wright, Inc., 350 W. 31 St.; New York 10001; 212-971-7501. **Apt. size:** 1,700 sq. ft. *Interior materials:* ⅝" wall board. **Windows,** steel frame—A&S Windows Assoc., 88-19 7th Ave., Glendale, NY 11385; 718-275-7900. **Floors,** oak, stained ebony. **Rugs,** circa 1920 from Samarkand, Russia. **Paint,** Decorator White—Benjamin Moore (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 800-344-0400. **Halogen downlights**—Halo (M), 400 Busse Rd., Elk Grove Village, IL 60007; 800-323-8705. **Floor lamps**—Lighting Center (R,T), 240 E. 59 St., New York 10022; 212-888-8388. **Hardware**—Baldwin (M), 841 E. Wyomissing Blvd., Reading, PA 19611; 215-777-7811. **Fireplace,** existing fireplace was restored. **Awning** over terrace—Somfy (M), installed by Shading Systems, Inc., 675 Rt. 22, W. Hillside, NJ 07205; 212-688-4466. *Kitchen:* **Doors,** custom, wood with frosted glass. **Cabinets,** plastic laminate, designed by Patrick Jordi, custom. **Sink**—Franke Inc. (M), 212 Church Rd., N. Wales, PA 19454; 215-699-8761. **Faucet**—Borma-Lux, AF Supply (R,T), 22 W. 21 St., New York 10010; 212-243-5400. *Living room:* **Green day beds** by Jasper Morrison, Cappellini (M)—Modern Age (R,T), 102 Wooster St., New York 10012; 212-966-0669. **Side tables** by Eileen Gray—Manes Street (R,T), 200 Lexington Ave., New York 10016; 212-684-7050. **Gray chairs,** Le Corbusier design, similar available—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Painting above fireplace,** acrylic with chalk by Markus Dulk. **Two paintings on paper,** acrylics by Haenz Egger. *Dining room:* **Table** designed by Beat Jordi, see above. **Chairs,** Tuscana Madrona, Italy, similar available—Modern Age, (R,T), 102 Wooster St., New York 10012; 212-966-0669. **Oil painting** by Ernst Caramelle. *Entry hall, downstairs:* **Oil painting** by Feo Eggimann.

**126 LAKEFRONT REVIVAL** *Architect:* **Stuart Silk Architects,** 1932 First Ave., Suite 605, Seattle, WA 98101; 206-728-9500. *Contractor:* **Johnson Brothers Construction,** Chris Bjorn, 3223 NE 123 St., Seattle, WA 98125; 206-367-8036. **Lot size:** 5,800 sq. ft. *Structure type:* Wood frame. *Exterior materials:* Stucco, wood panels. **Roof,** Standing seam metal. *Interior materials:* **Windows**—Alpine Windows, 19720 Bothell Everett Hwy., Bothell, WA 98012; 206-481-7101. **Floors,** 2" red oak with Swedish finish—American Hardwood Floors, 20324 19 Ave. NE, Seattle, WA 98155; 206-363-2832. **Cabinets,** maple and cherry; **fireplace,** cherry veneer, designed by Stuart Silk Architects—Pete's Cabinets, 1303 E. Casino Rd., Everett, WA 98203; 206-745-1053. **Lighting**—Lightolier, 631 Airport Rd., Fall River, MA 98027; 206-391-5376.

**128 TUNNEL VISION** *Architect/designer:* **Jill Lahn Stoner,** Lahn Architects, 165 Tenth St., San Francisco, CA 94103; 415-621-8085.

**130 SITTING PRETTY** **Zoë**—TOTO New Concept Group (M), 1189 Virginia Ave. NE, Atlanta, GA 30306; 800-350-8686.

**148 FROM THORNHILL FARM** **Miraval,** 5000 E. Via Estancia, Miraval Catalina, AZ 85739; 520-825-4000.

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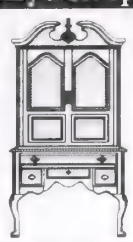

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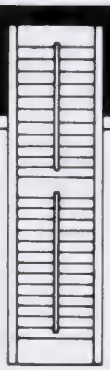


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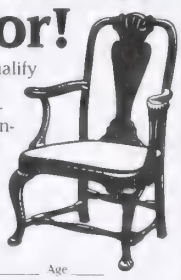


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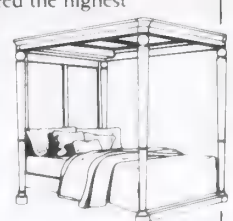
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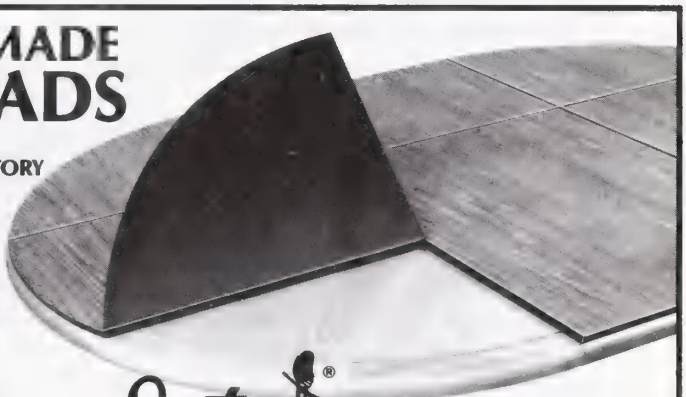
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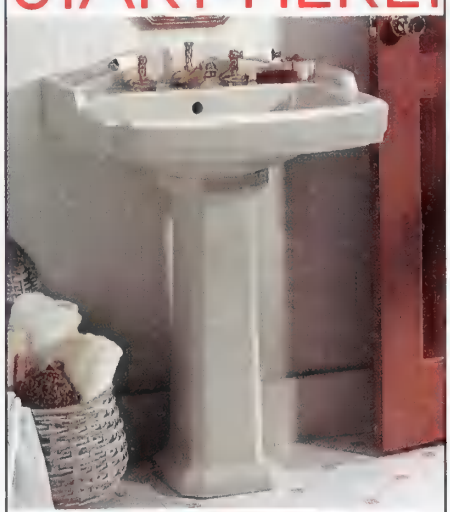
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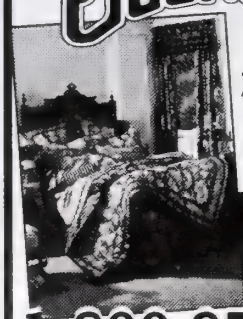
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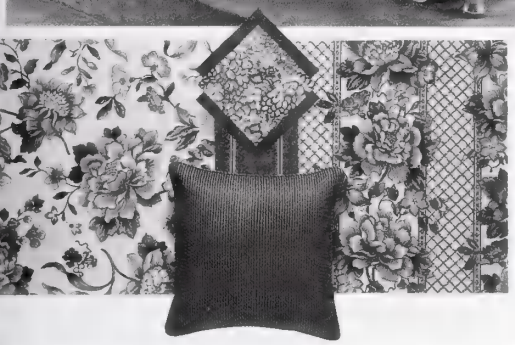
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# SHAKEDOWN AT THE LAST RESORT

By Dee Hardie

**For the last four decades** Thornhill has played many roles—a home for our family, a bed and breakfast for traveling friends, a setting for frequent birthday parties and occasional wedding receptions. But during the Blizzard of '96 we put on a new act: We became a spa.

Edith, our granddaughter who lives down the hill, called and said, "Momma Dee, there's no school, Mom's busy with the baby, and I'm bored. What can we do?" She's stressed out, I thought to myself, and she's only twelve. It was her personal snow emergency, an SOS to her grandmother, who was also bored. I had to think of something.

Then I remembered the spa Tom and I went to in Arizona last fall, a visit that reduced my own stress, and I thought maybe I could do the same for Edith. It was worth a try and could be fun for both of us. Yoga in the dining room, aerobics in the living room. I called her back and said, "Come on up, we'll have a spa." "What's a spa?" she asked. "Walk up and find out," I replied.

I didn't know any more about spas than Edith did until we went to Miraval last November. We had gone to Arizona to see the Grand Canyon, not visit a spa. We saw the canyon—for one short afternoon. The next day it was unexpectedly closed because of the budget standoff in Washington, and we had to leave the lodge by eleven that morning. Talk about stress: I was furious!

Tom the optimist came up with a new adventure to calm me down. He had read about Miraval, a spa recently opened near Tucson. We called and fortunately there was room. It was a fascinating weekend. We were the oldest guests there; the rest were young high-powered executives who treated us like their parents. Tom was slightly uneasy until he had his first facial, massage, and pedicure, and then he was in spa heaven. He was the only man in the yoga and meditation classes.

*When the big blizzard confined our granddaughter Edith to her house with nothing to do, I opened a spa at Thornhill to relieve her boredom*

Our counselor kept telling us we should experience equine therapy. "Working with horses will help you to understand yourselves," he said. "It will put you in balance." Nonsense, I thought. But curiosity soon got the better of us and we ventured out with a group going to a nearby ranch.

First we were instructed to choose a horse from the stable; mine was a black and white gelding named Gauguin. At least I felt familiar with his name. Then we were given picks to clean our horse's hooves and brushes to groom the mane and tail. No riding was involved. Gauguin was very cooperative, and in a few minutes I completed my chores, long before anyone else. The cowboy-instructor looked at me with surprise, and said, "You must really be in focus." I shrugged my shoulders and smiled vaguely. I wasn't sure I understood any more about Dee Hardie than when I began, but I admit I felt very pleased with myself. Maybe *that's* what it was all about.

When Edith arrived after struggling through the snow, I told her our spa was called the Last Resort. She laughed and started to relax. There was no equine therapy, but we did yoga exercises, followed by a Sanskrit prayer of thanks I learned at the spa—"The light in me salutes the light in you." Then we bowed to each other. I'm sure she thought her grandmother had gone a little batty, but it was more amusing than sitting around at home. And she certainly enjoyed what the spa called "smoothies," shakes made with bananas and pineapple juice.

The high point, however, was her manicure. I had one my last day at Miraval and had brought back two bottles of magic potions that made my nails look ladylike. I set up a table in the library and invited Edith into the "beauty parlor." I filed her nails, then covered them with a protein base. After it dried I applied a cream-colored polish called Ballet Slippers. She was thrilled. She even gave me a tip, a big hug, but what she really did was save my day.

The Last Resort at Thornhill has had its shakedown cruise and is now in business—for grandchildren only. ■

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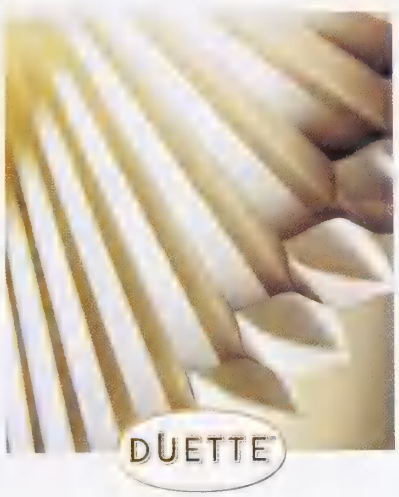
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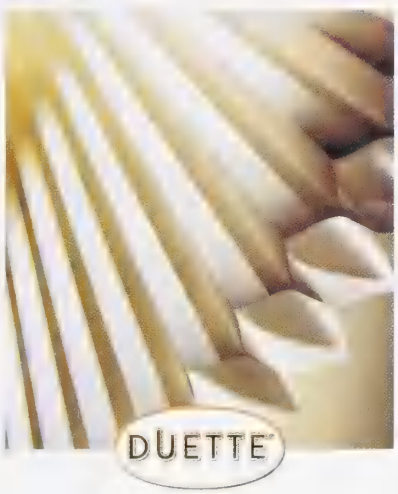
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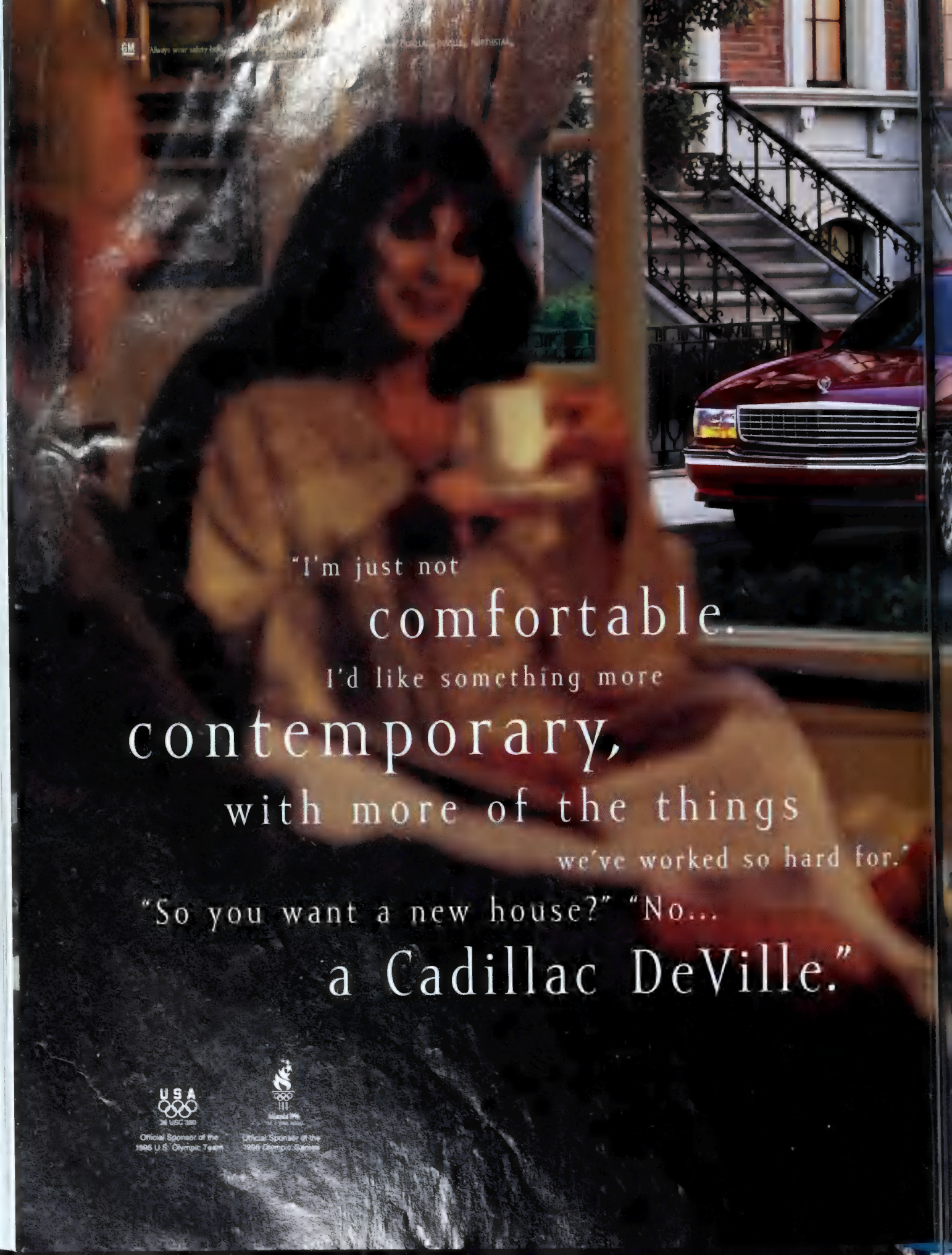

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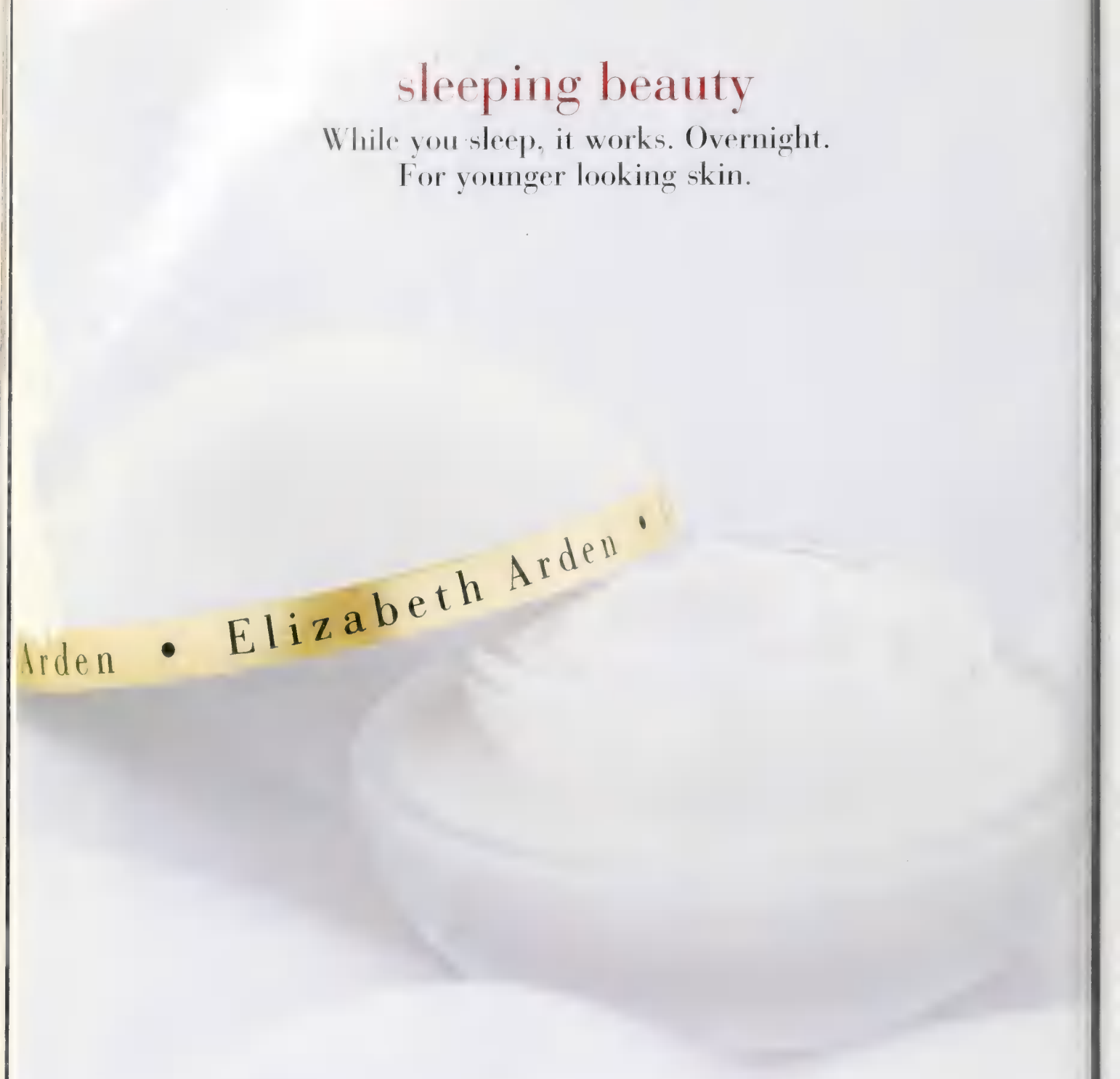
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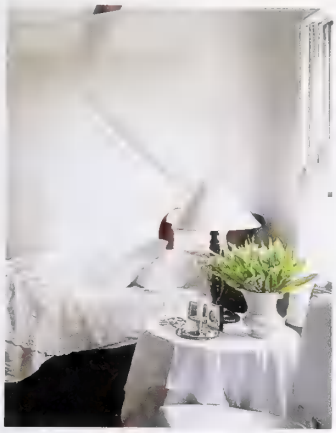

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# CONTENTS

**ON THE COVER:** To make her tiny Long Island cottage seem more spacious, Tricia Foley painted all three rooms in shades of white and gray, yet each one has a unique feeling. For example, the mosquito netting and gleaming mahogany bed in this bedroom evoke the British Raj and remind Foley of the time she spent in India. For more of the tiny cottage, see page 90. Photograph by Thibault Jeanson.


**77** ODE TO A BED
The editor's page

**78** CALMING INFLUENCE
High-powered clients ask designer Barbara Barry for a simple, unaffected house. By Christine Pittel

**84** JOYFUL CONTRAST
A renovated California ranch has the furnishings of a European villa, the serenity of a Mexican church By Dylan Landis



p. 78


p. 84


**90** "IT'S SO TRISH"
A design journalist with a passion for monochromatic color schemes uses texture for excitement. By Elizabeth H. Hunter

**96** HEAVENLY HOSTING
Designer Michael Stanley gave his guest cottage a road test by living in it for a year. By June Kurt

**100** PARTNERS, NOT CLONES
Containing many of the same plant materials, two southern California gardens diverge widely in style By Lynn Freed

**108** BED LINENS UNLIMITED
"Decorating with sheets" now includes upholstery-worthy bedspreads, lively throw pillows, even harmonious rugs By Carol Prisant



p. 108


p. 126


**118** DESIGNS ON NATURE
New wallpapers in a variety of natural textures and leafy prints. By Jill Kirchner

**120** WEDDED TO TEXAS
A native son builds a hill-country ranch house that seems to spring from the earth. By Susan Zevon

**126** SOUFFLÉS WITHOUT FAIL
Carefree soufflés both savory and sweet
By Jane Ellis

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p. 78


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p. 108


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p. 126


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p. 37


**22** THOUGHTS OF HOME
Things That Count. By Teresa Wendel

**32** STYLE BEAT
Ready-made trellises, streamlined beds, exotic mosaics

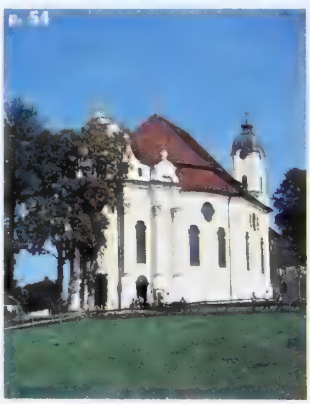



p. 62


**42** NEWS A decorating show for Chicago. Private gardens open to the public. A new hostelry in Taos. A Florida shop that feels like home. Help for short-season gardeners. A Frank Lloyd Wright house is restored—again. Museum exhibitions this month

**48** IN THE GARDEN New grass-roots garden clubs are spontaneously organized, informally structured
By Hatsy Shields

**54** TRAVEL Discovering the rococo churches of Bavaria. By Catherine Calvert

p. 54


**62** DECORATOR'S DIARY Jeffrey Bilhuber gives a summer rental a speedy makeover
By Beth Sherman

**64** OBSESSIONS Curious about the history of your house? Here's how to uncover all it has to tell. By Claire Whitcomb




p. 68


**68** DESIGN WATCH Modern architect Josef Frank turned out furniture, fabric, and fantasy houses, yet remained largely unknown. He is now getting the attention he deserves
By Christopher Petkanas

**70** GALLERY TALK Now on view, architectural drawings from the personal collection of Sir John Soane. By Martin Filler




p. 70

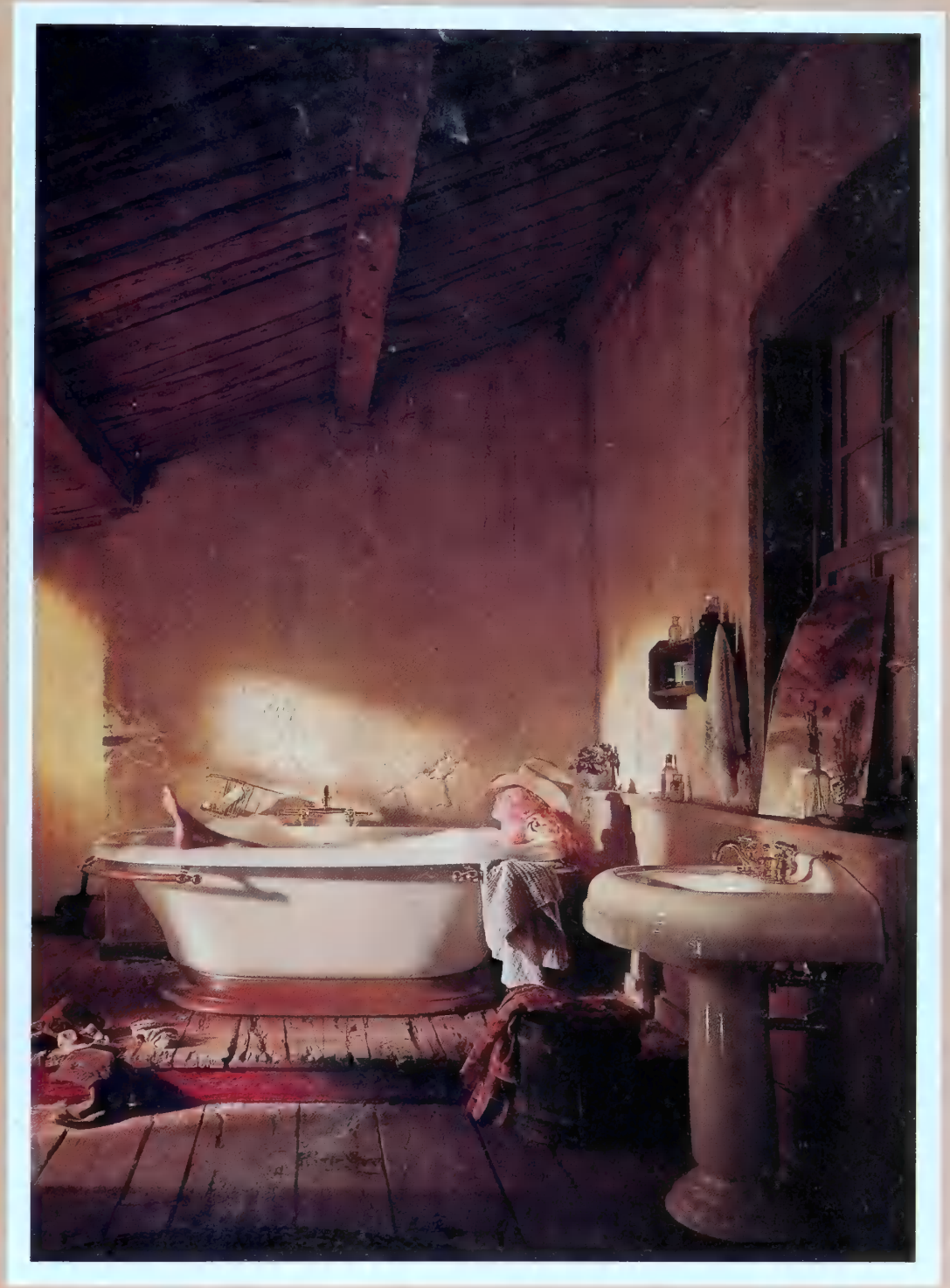

**132** ASK THE EXPERTS Antiques prices and provenances

**134** READER INFORMATION Where to find it

**137** BEAUTIFUL FINDS

**144** FROM THORNHILL FARM
Anchor Aweigh. By Dee Hardie

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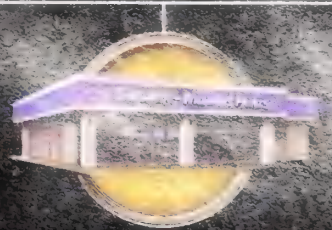
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# THINGS THAT COUNT

By Teresa Wendel

**Mrs. Nesbitt lived on the corner** next to our house. The only time we ever saw her was in the summertime during raspberry season, and we never once saw her face, just the tip of her black hat over the raspberry bushes in the lot between our houses—twenty rows or more. A name without a face and a black pointed hat. So if we children thought she was a witch, what else could we imagine?

All those raspberries. You'd think we'd be in heaven, sneaking into the back corner of the lot, stuffing our mouths until the juice dribbled down our chins. But we never touched a berry. We figured she had put a spell on them.

One day Mrs. Nesbitt was killed by a hit-and-run driver when she was crossing the road. It was dark and she was dressed in black, so the driver probably didn't see her.

Grandma and Grandpa came to visit us the weekend after Mrs. Nesbitt died. My father's parents lived on a run-down ranch out in the country and didn't have an indoor toilet, even though it was 1961. Grandma and I were playing rummy on a tattered quilt in our backyard. I laid down a run of hearts—4 through 7. Grandma paused a moment and looked at me the way she did when she was getting ready to lay down her whole hand. She let out a laugh.

"That's just what I needed, girl. Easier'n shootin' fish in a rain barrel." She laid her cards on the blanket. "Rummy!"

I hated when she did that. I was a good card player, but Grandma wasn't like a lot of grown-ups who let you win.

"It's too bad you and Grandpa can't buy Mrs. Nesbitt's house even though it's probably haunted," I told her after that hand.

"Maybe Grandpa and I will walk over later and take a gander through the windows," she mused as she dealt again.

I must say that the idea of having Grandma right next door was appealing. My dad was an engineer on the Great Northern Railroad, running freight trains back and forth over the mountains between Seattle and Wenatchee. He spent a good part of his time on the road, and the rest of it trying to catch up on his sleep. It was all he could do to fix everything that had fallen to pieces in our old house since the last time he had been home, let alone find the time to play catch with his kids. And Mom was just plain overwhelmed, trying to keep up with all the washing, ironing, and mending that her growing family generated. She was still using a wringer washer >



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*Grandma counted everything. How many trick-or-treaters came. The number of blooms on her prize dahlia. The number of phone calls a day*

in the sixties and drying all the laundry outside on a line.

My mom had my brother and me before the age of twenty, and she had just given birth to my baby sister, number five, with no hope of a reprieve. It was plain to see why she couldn't waste her time passing out hugs and kisses. We learned early on that when Mom told us to go outside to get some fresh air, she was really telling us to get lost for the rest of the day. I swear we got more fresh air than any other kids in the town.

It was our good luck that our rural neighborhood north of Seattle was spilling over with large families like ours. We kids never lacked for something to do. We knew every stream, pond, field, and climbing tree. We roamed the countryside as long as there was daylight.

When we skinned a knee, we knew not to bother our mom for a squirt of Bactine or a Band-Aid. We tried to fend for ourselves, and when Grandma did move next door she filled the void. If my mom didn't have time for us, Grandma did. Nothing she was doing was so grand that it couldn't be put aside to deal out a game of rummy. And we could be sure that Gram's green cookie bowl would be full after we depleted the jar Mom struggled to keep filled. Having Grandma for a next-door neighbor was the best thing that ever happened to us kids.

I always thought that I was the one who gave Grandma and Grandpa the idea to move next door, but I found out later that Grandpa was just starting to get sick and the ranch was too much for them to keep up. After she and Grandpa settled in, Gram said the house was not haunted after all, but the first thing she did was plow under almost all Mrs. Nesbitt's berries, saving only one row along the wire fence between our houses. We kids would fill cracked crockery bowls with the plump red berries and Gram would sprinkle them with plenty of sugar. There was always enough left for her to make pint after pint of raspberry jam.

Grandma planted her vegetables where the raspberry patch used to be. The weeds always had the upper hand, but she never once asked us to help out with the hoeing. There was a big harvest even after the slugs had their fill. Grandma came from Missouri, and she was a born cook. Green beans with bacon. Corn on the cob. Creamed peas. Potatoes and carrots cooked in the juices of a huge pot roast. Bread-and-butter pickles, dill pickles lined up on the kitchen counter in Mason jars. We scrambled for our places around the kitchen table for Sunday dinners with our aunties and cousins.

In her yard the overgrown beds were tangled and unkempt with so many flowers she couldn't keep up. Forget-me-nots. Grape hyacinths. Purple crocus. Money plants. Foxgloves. Peonies. Poppies. Iris. Lavender. Larkspur. Snapdragons. Hollyhocks. Pansies.

In no time at all we wore a path between our houses. When Grandma walked over she leaned on a pointed wooden stick. "Got 27 slugs on my rally," she'd announce, resting her pole against the back of the house. My stomach turned over at the sight of those slugs shish-kebabed on the end of her walking stick, pale yellow guts spilling out. "That makes 167 this week, and I haven't even walked home yet."

Grandma counted everything. How many trick-or-treaters came to her door. How many Christmas cards she received. How many pairs of mittens she had knitted. The number of blooms on her prize dahlia. The number of phone calls a day. She kept a green stenographer's notebook where all her lists were tallied by date and year. I wish I had that notebook now, because I still wonder how many slugs departed this life on the tip of Grandma's walking stick.

Grandpa was thin and handsome and had dark hair even though he was old. He smiled a lot and wore a tan felt hat. He could sign his name real fancy and draw very good eagles. He read the dictionary and memorized five new words every day. If we coughed long enough and hard enough, he'd reach in his pocket and give us each a pink peppermint lozenge.

"It just amazes me how you kids have lived so long with such severe cases of whooping cough," he'd remark between our fits of coughing.

The night Grandpa died was the saddest of my life. They made me go to school the next day anyhow. I stood behind the school building in a mud puddle and cried the whole recess, no matter that I was in the fifth grade. When all the friends and relatives left after the service, I watched Grandma write down in her green stenographer's notebook how many people had come to the funeral and how many folks put flowers on his grave.

After that, we kids would take turns spending the night with Grandma. We played rummy if nothing good was on TV. She usually fell asleep before bedtime, snoring in her overstuffed rocking chair. The first thing everyone would ask when you came home the next morning was, "What did Gram fix you for a snack?" The other kids got pie with ice cream, angel food cake with seven-minute frosting, banana splits, gooey cinnamon buns, or rice pudding with a thick custard on top. All I ever got was Jell-O. Somehow Grandma got it in her mind that I preferred that over any other treat, and she always aimed to please. She was nice and fat, and I always felt sorry for my friend Sherry—she had a skinny grandmother with pointy glasses. It was my opinion that women should let themselves get fat after their grandchildren are born.

Grandma wasn't much of a housekeeper, but she taught all the neighborhood girls how to knit and embroider, helping us fill our hope chests. She would listen to our problems; pull our loose teeth with her pointed pliers; cut and curl our hair; rub Mentholatum on anything that was hurt, bruised, or broken; and threaten to sell us to the gypsies if we misbehaved. She sang songs I never heard before, whistled when she >




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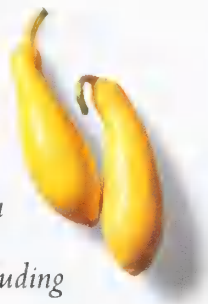
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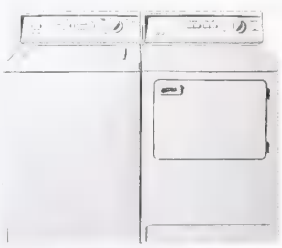
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*Grandma came with us to get our marriage license and was the only grown-up in my family who knew that Kurt was good enough for me*

did the dishes and recited old-fashioned poems. She taught me to believe in fairies and showed me where they lived. We girls spent sultry afternoons trying to tame her cats. We didn't have to worry about what to call them or how to tell them apart. They were all calicoes, and Grandma named every one of them Minnie.

I left home to go to college in 1971. My folks are still convinced that sending their young daughter to Spokane, 300 miles away from home, was a big mistake. Grandma bought me two pairs of blue jeans before I left, the first I ever owned.

When I came home for summer break I was a different person, and those changes went far deeper than my newly pierced ears and blond-streaked hair. My father plied me with questions. Had I drunk beer? Yes. Smoked marijuana? Yes. He inquired about my virginity. None of his business.

It's no wonder they were disturbed.

I met Kurt at a college dance during those first few months away from home. Innocent and lonely, I was attracted right away by his worldliness, his long wavy hair, his dark Eurasian handsomeness. By the time I had sewn patches all over his jeans and embroidered flowers on mine, we had fallen in love. We were married two years later.

Grandma came with us to get our marriage license, and she was the only grown-up in my family who knew that the young man behind the thick black beard was good enough for me. My father was fit to be tied. He had always worked hard to give his family a better life, and he certainly had higher aspirations for his oldest daughter. My scholarship money got me into college where I was supposed to snag myself a clean-cut doctor or lawyer for a husband. You can imagine that Kurt, an anthropology major, was a real disappointment. Never mind that he was half-Japanese and any children he spawned would surely be born polka-dotted. I think the only redeeming feature my father could see was that Kurt was neither a Jew nor a Catholic.

I was happy to be the one to give birth to Grandma's first great-grandchild. Kurt would drop me and baby Jacob off at Grandma's house every Wednesday morning on his way to work. The sourdough pancakes were always sizzling on the stove when we arrived. My mother, still living next door, was now coping with three teenagers. After seven kids, grandchildren were no temptation to her. Grandma, on the other hand, was ready to start all over again.

I still feel bad when I picture Grandma leaning over the kitchen sink, exhausted after frying up the pancakes. I knew she was sick, but I let her insist on making my Wednesday breakfasts anyhow. She died when Jacob was about ten months old. I stayed with her in the hospital all the last week, listening to her rattly breathing. My sister, a nurse, kept a vigil, making sure Grandma was comfortable. Brothers, sisters, aunts, cousins, and friends came and went again. Her room was filled with the flowers she loved, all homegrown.

Kurt and I had been eager for his parents, 3,000 miles away in Hawaii, to see their first grandchild. Living on a shoestring, we saved for a visit for over a year. Grandma died the night before we were to leave. My great aunt convinced us that Grandma wouldn't want us to cancel our plans. I regret to this day that I missed the funeral, because it was a whole year before I finally cried.

Mom, Dad, and the aunts squabbled over anything they thought might be valuable when they cleaned out Grandma's house while I was away. Things that really meant something to each of us kids ended up at the county dump. Decks of cards. Chipped flower vases. The green cookie bowl. Her button box. Crocheted doilies. Embroidered dresser scarves. Her knitting bag. All gone. Although Mom gave me the old iron bed that Grandma had promised me, and her chipped dishes were distributed among the cousins, nobody stopped to think that maybe we needed something personal to remember her by.

The house I live in now looks like Grandma's house, only not as messy. My garden is brimming with her favorite flowers. I don't have as much time for my kids as she had for us, but I leave a deck of cards on the table to remind me. I never married a doctor or a lawyer and we're always on a budget, but being married to a transit bus driver for more than twenty years suits me just fine. Whenever I see a Grandma kind of thing in a secondhand store, Kurt pulls out his wallet and hands me his lunch money without so much as a blink, convincing me to buy it. He loved Grandma too, and honors her for being a bright spot in my childhood. My keepsakes may not have belonged to Grandma, but whenever I salt the soup with the green Depression glass shaker that sits on my stove, or put a bouquet in a chipped plaster vase, I remember her.

And even though Grandma's green stenographer's notebook may lie buried in the dump, I'm glad I remembered one thing. I asked Auntie to show me the guest book from the funeral reception when I got back from Hawaii. I made sure to count how many people came to the service. I wrote down how many people sent flowers in my own green stenographer's notebook. I know if I ever see Gram again, that will be the first thing she wants to know. ■

*Teresa Wendel and her husband have three children and live in Wenatchee, Washington, where she is a part-time teacher's aide. This is her first article in a national magazine.*

*House Beautiful is pleased to announce the publication of* Thoughts of Home: Reflections on Families, Houses, and Homelands from the Pages of House Beautiful, *a collection of essays from this column. (Hearst Books, $25)*

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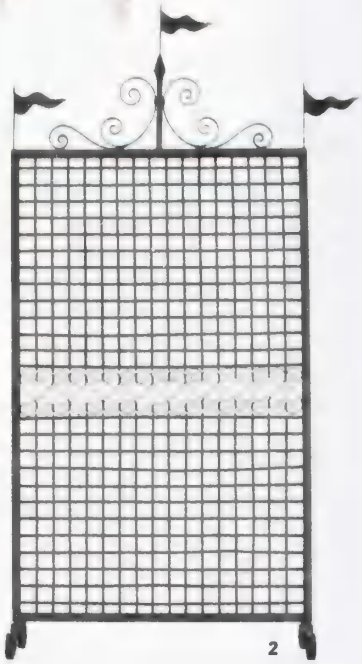
# Mercury Mountaineer.

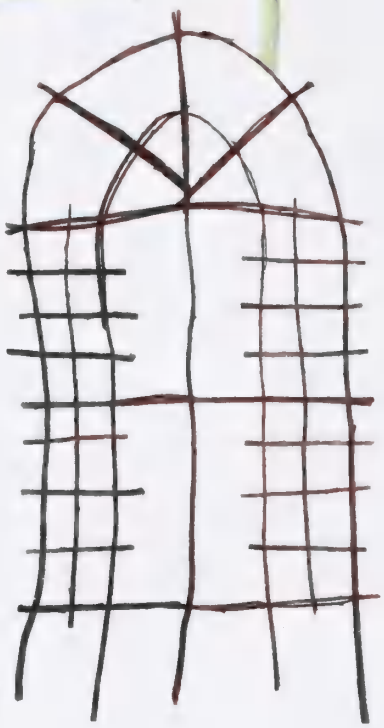


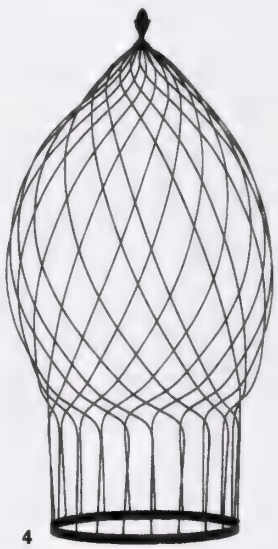
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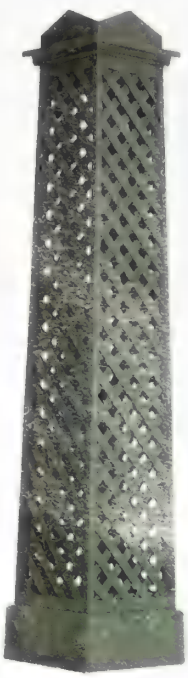
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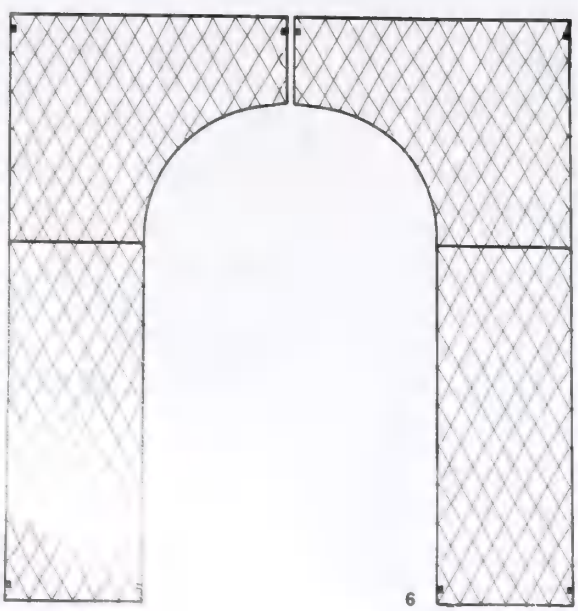














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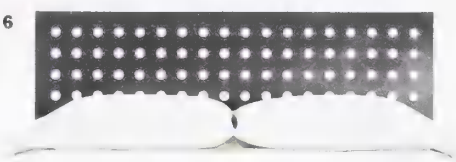
3. *Ted Boerner came up with a slanted headboard to make reading in bed more comfortable, $3,000 for twin. Call 415-487-0110.*



4. *Mother-of-pearl buttons dress up an upholstered bed frame, $4,460 for queen with optional swivel-arm lamps. From Ligne Roset: 800-BY-ROSET.*



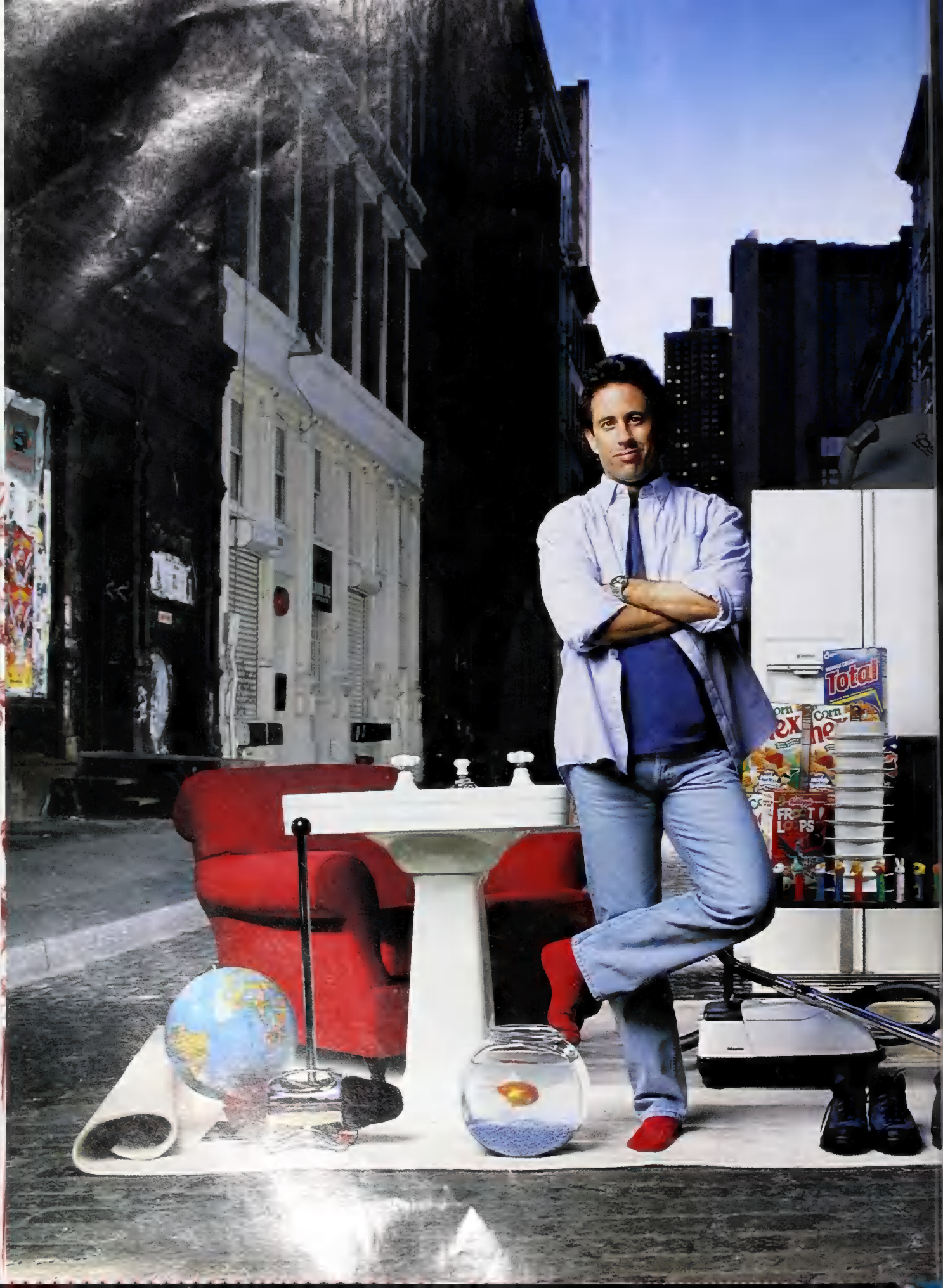
5. *Classic geometrics make the German Toro bed from Wohnphilosophie suitable for any decor, $3,990 for queen. At EinzigArt: 212-334-HOME.*



6. *Chris Lehrecke combines a chunky mahogany base and a pierced anodized-aluminum headboard, $4,900 for queen. At Troy: 212-941-4777.*






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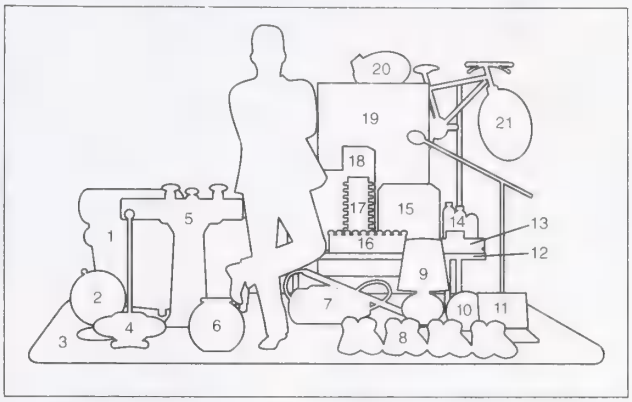


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# JERRY SEINFELD

{Comedian, Author, Cereal Lover}




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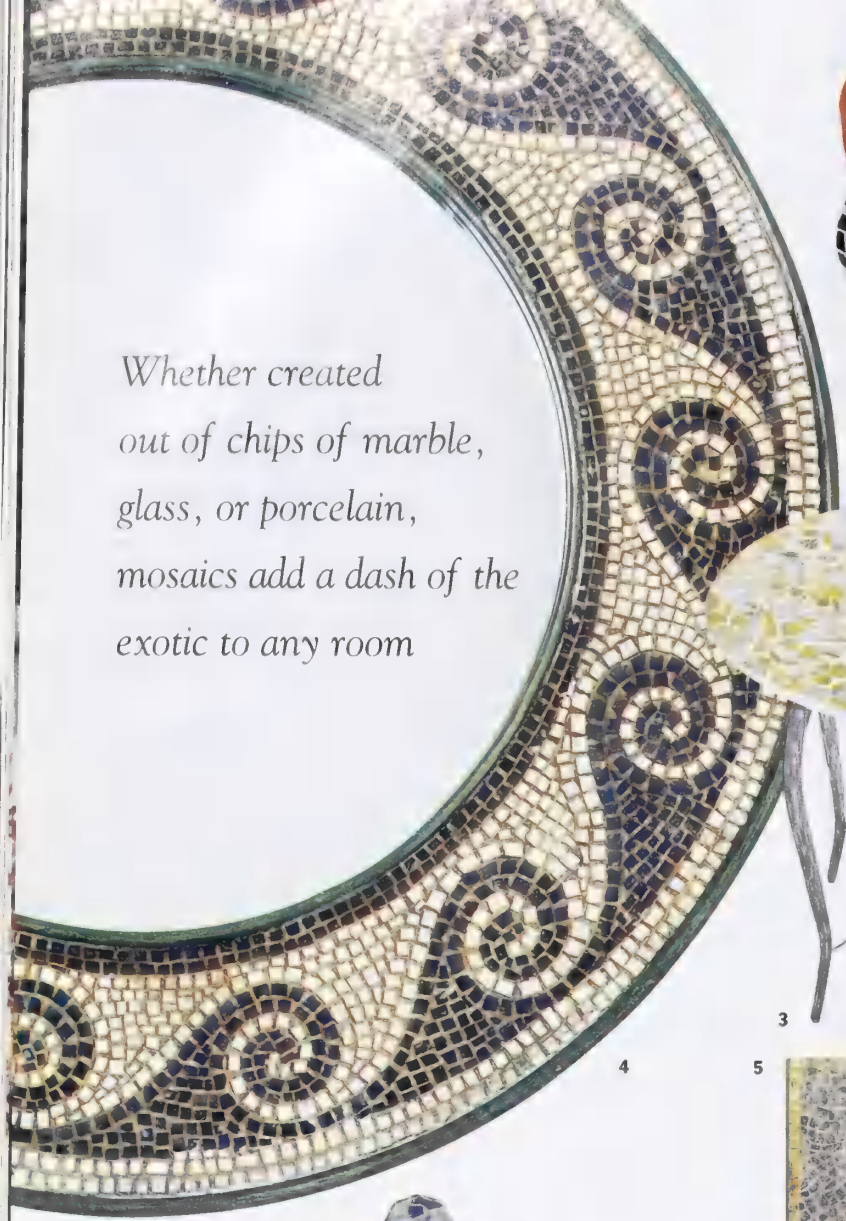
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8

7



1. *Linda Hoffhine applies shards to her vessel-like sculptures. Through decorators, from CrossHarris: 212-888-7878.*
2. *The opalescent glass twinkles when this hurricane lantern is placed over a lit candle, $130. At ABC Carpet & Home: 212-473-3000.*
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4. *This mirror's wave pattern was inspired by a Byzantine mosaic, $1,140. From Goralnick Buchanan: 212-644-0334.*
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7. *Order this serpentine border by the foot, $71. At Waterworks: 800-899-6757.*
8. *Following the French art of pique-assiette, plates are broken, then put back together on Ercole's cloverleaf table, $1,695. Call 212-473-3000.*




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# AT HOME AT NEOCON

**NeoCon,** the office furnishings show held each year at the Chicago Merchandise Mart, just got better. That's because a residential design exhibition called Decorex USA, an American version of the popular English Decorex International, has joined up. Decorex USA will feature displays of new products for the home from prestigious manufacturers worldwide such as Ann Sacks, Kravet Fabrics, Ian Sanderson, and Scalamandré (English garden ornaments made of reconstituted stone from Haddonstone, left). This year the show, from June 10 to 12, is open to design professionals only, but next year a day will be set aside for the general public. Call 800-677-6278. *Kathleen Mahoney*

# VISITATION RIGHTS

**Have you ever tried** to peek over a wall to see what you suspect is a spectacular garden on the other side? Within a year or two, you may be able to walk in by the front door, thanks to a heroic effort being undertaken by ("I said no three times, but somebody had to do it") Janet Meakin Poor. Newly appointed chairman of the Garden Conservancy's *Open Days Directory,* Poor will expand the conservancy's listing of private gardens that are open to the public. The first *Open Days Directory,* published last year, included gardens in Westchester County, New York, and western Connecticut (George Schoellkopf's pool garden in Connecticut, right). By 1997 Poor plans to have mapped out "clusters of gardens" that will be showing each Sunday from May to September all across the country, making the *Open Days Directory* program comparable in scope to England's Open Gardens Scheme. This year's *Open Days Directory* features 39 gardens in New York's Westchester, Dutchess, and Putnam counties; 30 in Suffolk County; and 74 in Connecticut. To order, send a check for $8 ($5 for Conservancy members) plus $1.50 for shipping and handling to the Garden Conservancy, P.O. Box 219, Cold Spring, NY 10516. To suggest gardens for next year's national roster, call 914-265-2029. *Stephanie Rank*



## IN THE AIR

Takeout goes upmarket as white-linen restaurants offer meals to go. At The Pool, in New York's Hotel Westbury, you can pick up chef Kerry Heffernan's signature seared tuna with Swiss chard and fingerling potatoes.



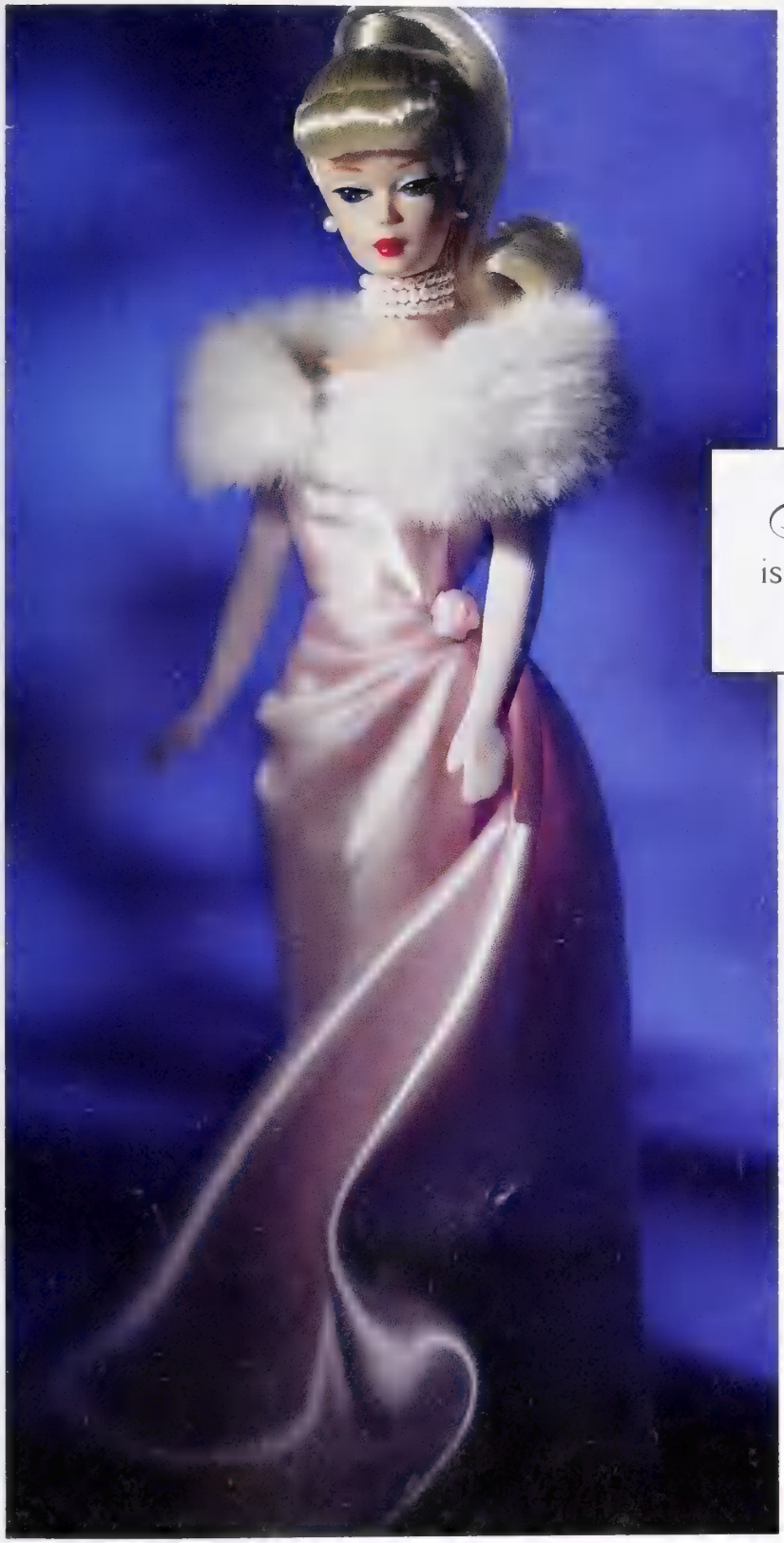
# CALENDAR



**Baltimore, June 16–September 8** Best known for his portraits, Alex Katz also paints landscapes similarly suffused with simplicity. Rarely seen works at the Baltimore Museum of Art's "Alex Katz: Under the Stars, American Landscapes, 1951–1994" include *Swamp Maple, 4:30* (top left). Call 410-396-7100. **New York, May 4–September 8** Examples from two centuries of quiltmaking have been assembled for the Museum of American Folk Art's "American Treasury" exhibition. Sarah Ann Garges's 1853 appliquéd masterpiece (top right). **Opens June 5** "Furniture of Distinction, 1790–1890" at the Museum of the City of New York celebrates the golden age of New York cabinetmaking. See prime examples like a c. 1850 walnut Gothic Revival side chair (right). Call 212-534-1672. **June 7–September 29** More than 500 works are brought together in the Solomon R. Guggenheim Museum's ambitious "Africa: The Art of a Continent." Call 212-423-3600. **Philadelphia, June 15–September 29** Re-creating its landmark 1921 show, the Museum of American Art presents "To Be Modern: American Encounters With Cézanne and Company." Man Ray's *A.D. 1914* (left) is among the



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innovation in housing
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told through photographs in the
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ext. 123. **Atlanta, June 15–September 14** The history of the South is
the South, 1860 to the Present." Call 404-733-4437. *Jeffrey Schaper*



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# GOING FECHIN

**Good news** for travelers to Taos, New Mexico: A new 65-room hotel, the Fechin Inn, opens this month on the peaceful six-acre grounds of the Fechin Institute, the former home of Nicolai Fechin, a Russian painter and wood-carver who moved to Taos in 1927. The artist's house is a typical adobe structure but the doors, window frames, mantels, beams, and corbels were inspired by the wooden churches of his native land. In the new inn (below), all of the interior woodwork will be carved in Fechin's robust, whimsical style. Room rates begin at $120; 800-811-2939. *Elizabeth H. Hunter*





STEWART FINDLAY

# SOUTHERN HOSPITALITY

**In their new shop** in Jacksonville, Florida, Jim and Phoebe Howard have transformed 5,000 square feet into what resembles a well-decorated house. Customers are invited to stroll through and maybe even sit down in the living room. Everything is for sale: a tufted sofa (above right), $4,250; Redouté prints, $278; antique transferware (above left); even bunches of dried hydrangeas, $21 each. If you need some guidance, Jim Howard's decorating firm is under the same roof. Mrs. Howard, 4128 Herschel St.; 904-387-1202. *Elizabeth Mayhew*

# SHORT SEASON, BIG CROP



**"We don't even *have*** a growing season," jokes Bill McDorman, head of High Altitude Gardens in Hailey, Idaho, not far from Sun Valley. "One recent summer we had nine frosts and two hailstorms between Memorial Day and Labor Day." At 6,000 feet, High Altitude has one of the shortest growing seasons in the country. Yet here—and in equally challenging Vermont, Montana, and Maine—demonstration gardens flourish. If your summers are short and cold, visit one for inspiration. High Altitude, for example, has 90 kinds of wildflowers and 25 varieties of Siberian tomatoes, among other things, on five acres of demonstration gardens. To visit, call 208-788-4363.

Shepherd and Ellen Ogden have just moved their Cook's Garden seed catalog planting fields to Burlington, Vermont, a city known for its brief, cool summers. There they join other specialized organic farmers in the 15-acre backyard of the Gardeners Supply Company's catalog store. Visitors this year will see how real pros start a garden from scratch. They can also tour all the gardens there, which include a plot devoted to artichokes, another to salad greens. Call 802-660-3505.

John Navazio, plant breeder at Garden City Seeds in Hamilton, Montana (about 40 miles south of Missoula), selects for earliness and resiliency. He also has been experimenting to increase beta carotene in vegetables—with colorful results. See purple Dragon carrots, golden beets, orange-fleshed cucumbers, and pink onions in their demonstration garden, above. Call 406-961-4837.

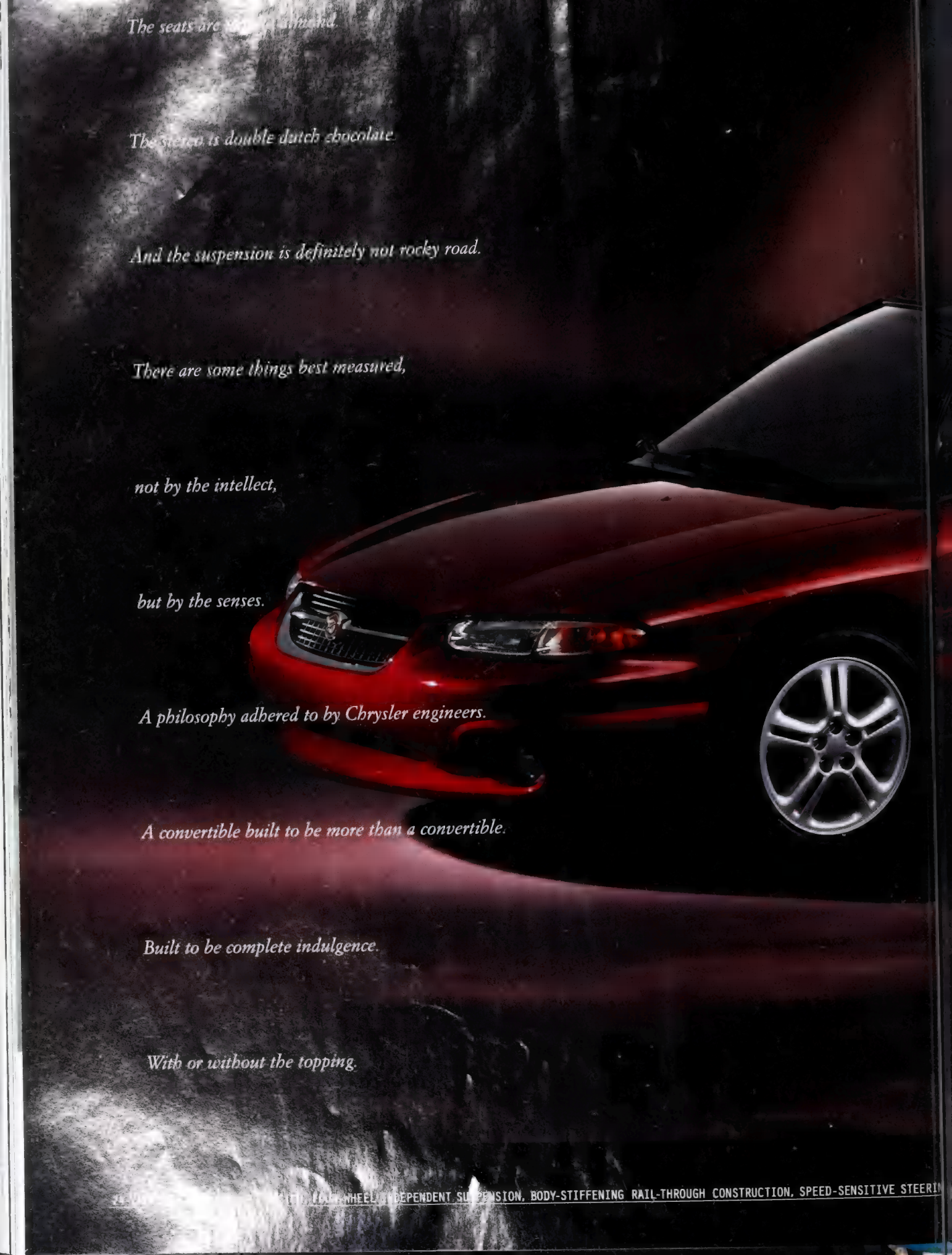
Visitors are welcome almost any day but Sunday until October at Johnny's Selected Seeds in Albion, Maine. Examine flowers and vegetables grown in trials before the best seeds are selected for the catalog. Learn every trick known to extend the growing season, from black paper under melons to tents and other shelters for such heat lovers as tomatoes, eggplants, and peppers. For tours, call 207-437-4301. *Cecile Shapiro*



LANGDON CLAY

# WRIGHT HOUSE REOPENS, AGAIN

**The Pope-Leighey House** has just been completed—for the third time. Frank Lloyd Wright's Usonian house (left) for newsman Loren Pope was built in 1940 in Falls Church, Virginia. When highway construction threatened it in the sixties, then-owner Marjorie Leighey and the National Trust moved it to the Trust's Woodlawn Plantation in Alexandria. Perfect solution? Not quite. Resited on shifting clay, the cypress, brick, and glass house buckled. It has been moved thirty feet and is open again. Call 703-780-4000. *Jane Margolies*


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# THE NEW GARDEN CLUBS

*Spontaneously organized, informally structured, these grass-roots groups focus on visiting each other's gardens, sharing plants, and trading seeds*

By Hatsy Shields

A couple of neighbors talking over the back fence, an offshoot seeking independence from an established plant society—this is how innovative garden clubs are forming nowadays. Loosely organized—if at all—the groups pledge no allegiance to national organizations, attract no white-gloved ladies with social agendas. Inquisitive and inclusive, they welcome men and women, enthusiastic beginners as well as professional gardeners, and like nothing better than searching for a rare spring bulb, taking a tour of nurseries, or showing off the blooms in their own backyards.

The new groups don't quite qualify as a social phenomenon—they aren't exactly sweeping the country—but they *are* sprouting in random geographic pockets. You can find them on Long Island in New York, the San Francisco Bay area, western Connecticut, the Pacific Northwest, and the North Shore of Boston. Each has its own mission.

"Mission! What mission?" I can almost hear California's Berkeley-based group hooting. There are no dues to pay, no membership list, no president. But those who irregularly convene value their meetings passionately. These gardening fanatics, amateurs and professionals alike, know their stuff and truly enjoy each other. If you're plugged in to the national gardening grapevine, you may have heard of the Hortisexuals.

"As long as there are people who get hot and bothered by plants and love gardening, there will be Hortisexuals," says Berkeley sculptor Marcia Donahue, whose 40-by-60-foot garden doubles as her gallery, open to the public on Sundays. A couple of stone snake heads peer out of a retaining wall through a bed of alliums, a two-ton golden granite peach ripens on a patch of lawn.

"We aren't a fixed number," says Donahue of the Hortisexuals, whose members include garden writer Ann Lovejoy and hardy-geranium specialist Robin Parer. Gardening friends and friends of friends, the snowballing group has been getting together for about six years and uses Richard Ward's Oakland nursery, The Dry Garden, as its unofficial center. "We'll drop in, organize a junket, plan a potluck dinner or a visit to someone's garden," explains Donahue. Twenty Hortisexuals might rent houses on Catalina for a few days to search for an indigenous variety of a rare *Calochortus*, a delicate spring bulb with a cup-shaped flower in shades of yellow and lavender.

Recently four of these kindred spirits drove six hours down the coast to Santa Barbara to tour Lotusland, Madame Ganna Walska's engaging and outrageous 37-acre garden, >



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*"Huge memberships can be cumbersome," says garden photographer Cynthia Woodyard. "A splinter group encourages new life—like a cutting"*

famous for its collection of palmlike cycads and amazingly diverse cacti. Lotusland, now open to the public by appointment, was financed in the thirties and forties by Walska's string of wealthy husbands, who indulged the beautiful would-be opera singer's horticultural eccentricities. According to the late Keith Cahoon, a nursery owner, "Walska broke all the rules of landscaping with those tacky open-mouthed clamshells, a terrace mosaic of swirling pebbles, a crazy aloe-bordered pool garden. It was magical the morning we were there. A cloud of mist was just rising from the blue garden—agaves, eucalyptus, blue conifers."

But the touring Hortisexuals concluded that Lotusland, despite all its magic, had been restored too tidily for their tastes. They missed the wonderful vegetative mess of earlier visits, a sloppy profusion that they are sure Madame Walska intended.

Restraint in a garden, anything that smacks of "East Coast good taste," is viewed with suspicion, even instant dismissal, by the Hortisexuals. "We encourage lunacy in the garden, egg each other on to splurge," says one member. On this particular jaunt to southern California, a "nursery crawl" through commercial specialty greenhouses resulted in a car crammed with unusual plants. Donahue couldn't resist wildly sculpted begonias, "plants that look as though they've been designed by Dr. Seuss, crazy khaki-colored leaves with clots of blood-red flowers," she says.

Not many garden groups can keep up such a fanciful pace. The Northwest Perennial Alliance is a more serious-minded organization, "a tremendously interested little offshoot of Seattle's thousand-member Hardy Plant Society," says Portland garden writer and photographer Cynthia Woodyard. "Huge memberships can become cumbersome," she continues. "All those *Robert's Rules of Order* can bog you down. Purists and experimentalists can become polarized. A splinter group is fresh and encourages new life—like a cutting." Woodyard especially enjoys trading unusual seeds in the spring (a brown iris is one of her favorites) and hosting wandering garden gurus like England's Rosemary Verey.

If the Northwest Perennial Alliance grew from seeds of discontent, Long Hill's Garden Committee in Beverly, Massachusetts, began as a garden preservation effort that now enfolds avid area gardeners. The Trustees of Reservations (a nonprofit land conservation organization in Massachusetts) may own the antebellum-style house and surrounding 114 acres at Long Hill, but the eighty-year-old perennial borders belong (all but technically) to the volunteers who help take care of them. After scraping mud off their boots at Long Hill, the gardeners are likely to find [illegible] fine gardens for a cutting of fragrant daphne or the dazzling red of a tree peony's powder-pink crepe petals.

This clutch of dedicated gardeners reaches out to community green thumbs by offering a distinguished lecture series, propagation workshops, and by opening the 1,000-volume Sedgwick garden library to the public. Gardeners all over Boston's North Shore line up early for Long Hill's Mother's Day rare-plant sale, when gems from alpine specialist Catherine Hull and wildflower champion Margot Parrot (both Long Hill garden committee members) go on the block. And for $1 you can take home a dinner-plate-size mass of forget-me-nots, offspring of those originally planted by Mrs. Ellery Sedgwick, the first owner of Long Hill.

The Horticultural Alliance of the Hamptons (H.A.H.) headquartered in Bridgehampton, New York, began small but energetic ten years ago. Two neighbors talking over the back fence, interior designer Bill Shank and landscaper John Whitney, decided to gather a group of people who were interested in sharing their gardening experiences. They envisioned an eventual membership of fifty—men and women whose aim, according to the organization's charter, is "to explore and encourage awareness and excellence in the art and science of horticulture on the South Fork of Long Island."

"We told all our friends about the first meeting," remembers Shank. Three people showed up. At the next, there were seven. "We sat in the AA's circle of chairs at the Episcopal church," Shank says. Before long thirty people were coming, then sixty. By this time the group had moved to the Weight Watchers' room at a local community house. Today there are 800 dues-paying ($35 a year) members of the Alliance. The growing numbers are handled with grace through superb organization, and whatever a member's horticultural leanings there appears to be a niche for him or her.

Alliance members receive a handsome, informative 28-page journal twice a year. The six fact-filled articles (not one of which I could pass over without reading straight to the end), book reviews, poems, and ads are all illustrated with line drawings, prints, old etchings, and woodblocks that tell you a design pro is at work. The art director, Irv Kaufman, is in fact a retired professor of art, according to the credits.

A reader learns about the indomitable optimism of daylily hybridizers who rise at 5:00 A.M. to start hopeful (if mostly unsuccessful) rounds of pollen dabbing. They also learn about eradicating bittersweet—how to "chop, gouge, rip, and mutilate the hateful vine." An award-winning furniture designer, John Danzer, writes that the blueprint of the Adirondack chair, most popular of all American outdoor furniture, was stolen from its creator Thomas Lee in 1903, patented and sold to hundreds of convalescing TB patients in the clean air of upstate New York.

Last year the Alliance's lecture series presented ten guest speakers, among them landscape architect Peter >

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Hornbeck talking about trees in the landscape and House Beautiful's contributing garden editor Ken Druse sharing the shade-garden magic he works in small city spaces. Members' seeds and hard-to-find plants are sold at these lectures, which also included outdoor lighting, Long Island gardens of the Gilded Age, and the mysteries of composting. (I am definitely applying for membership.)

British garden designer and writer Penelope Hobhouse and her associate, Simon Johnson, presided over a two-day Alliance symposium. Allen Paterson, former director of the Canadian Royal Botanical Gardens, guided Alliance members through gardens in Scotland. Another trip explored Brandywine Valley estates for three days last spring.

And, of course, members' gardens are open for tours. "Year to year we never repeat gardens on the tour, except by special request," says Shank. "You can learn something from every garden, modest or grand."

This June, for instance, six H.A.H. gardens will be open to members, including the one-acre plot in Southampton of past copresidents Bill and Marie Donnelly. The retired Donnellys are the sole caretakers for their exquisite little garden with box-hedged perennial beds where Bill's handmade purple-and-yellow birdhouses complement Marie's exuberant clumps of Japanese irises in the same colors.

English-born Pamela Harper, a garden writer and photographer now solidly rerooted in Virginia, has a theory about the mushrooming of hospitable gatherings of inquiring gardeners. "In the past few decades," she says, "many Americans—especially the affluent boomer generation—have been able to buy what they wanted, travel where it suited them, satisfy any whim. Spoiled, you could say, but I think they're still hungry—hungrier than ever, perhaps—to do something creative, something that feeds the soul." ■

*Hatsy Shields gardens on Boston's North Shore and writes regularly for House Beautiful.*


# Diflucan®
## (fluconazole 150-mg tablet)

**for vaginal yeast infections due to *Candida***

### Summary of patient information about DIFLUCAN (Dī-flū-can), fluconazole (flū-con-a-zol)

PLEASE READ THIS BEFORE USING DIFLUCAN for the treatment of vaginal yeast infections due to *Candida*.

**Pfizer wants you to know as much as possible about your medicines. The purpose of this summary is to inform you about DIFLUCAN and its use in the treatment of vaginal yeast infections. However, no summary can take the place of a discussion between you and your doctor or other healthcare professional. Your doctor has been provided with full prescribing information for DIFLUCAN, upon which this summary is based. You may want to read it and discuss any questions you may have.**

**What is a vaginal yeast infection?**

In the vagina, yeast and bacteria live together in a balance that limits the excessive growth of either. When this normal balance is upset for any reason, an infection can occur. Changes within the vagina can be caused by increased moisture, as may happen during prolonged exposure to wet clothing or sweaty exercise outfits.

In addition, some medical conditions and certain medicines can increase the chances of getting a yeast infection. Specifically, the chances of getting an infection are higher in women who are pregnant, diabetic, using birth control pills, or taking antibiotics. Vaginal infections are common, and an estimated 75% of all adult women have at least one vaginal yeast infection in their lifetimes.

Vaginal yeast infections are uncomfortable and may cause itching, burning, and soreness. When infected, the lining of the vagina becomes inflamed (a condition known as vaginitis) and the vaginal area reddens. An increase in vaginal secretions is also common during yeast infections, and some women have a thick, white discharge.

**What is *Candida*?**

Most yeast infections are caused by a type of fungus called *Candida*. It is normal for the *Candida* yeast to live in the human body.

**How does DIFLUCAN work against a yeast infection?**

DIFLUCAN is an antifungal agent that works by interfering with the yeast's normal growth process. Because of this action, DIFLUCAN effectively cures most vaginal yeast infections due to *Candida*.

**Who should NOT take DIFLUCAN?**

DIFLUCAN should not be taken by anyone known to be allergic to fluconazole, the active ingredient, or to any of the inactive ingredients listed at the end of this Summary. Also, you should tell your doctor or other healthcare professional if you are allergic to any other medicines.

**How should I take DIFLUCAN and what should I expect?**

DIFLUCAN for vaginal yeast infections is a 150-mg tablet that is taken by mouth. Most patients can expect to see the beginning of symptom relief within 24 hours of taking the tablet. As DIFLUCAN works to cure the infection over a period of days, symptoms will gradually lessen and eventually disappear.

DIFLUCAN can be taken anytime—day or night, with or without meals. You should take it as soon as possible, **by mouth**, to ensure the earliest relief. If the symptoms have not started to go away within 3 to 5 days, you should contact your doctor or other healthcare professional.

**Possible side effects**

In US clinical studies of 448 patients taking a single dose of DIFLUCAN for vaginal yeast infections, the most common side effects reported were headache (13%), nausea (7%), and stomach pain (6%). Other side effects reported were diarrhea (3%), indigestion (1%), dizziness (1%), and changes in the way food tastes (1%). Overall, 26% of patients taking DIFLUCAN reported side effects, compared with 16% of 422 patients using vaginal products. You may want to discuss with your doctor or other healthcare professional whether the convenience of a single oral dose outweighs the increased risk of side effects compared with other treatments that are applied directly in the vagina. You should also tell your doctor or other healthcare professional about any side effects you do experience.

**Important warnings and precautions**

Follow your doctor's directions about how to take DIFLUCAN, and be aware of the following points:

- If the symptoms of your vaginal yeast infection have not improved within 3 to 5 days, contact your doctor or other healthcare professional.
- DIFLUCAN has not been studied in pregnant women. If you are pregnant, your doctor should prescribe DIFLUCAN only if the benefit to you justifies the possible risk to the fetus.
- Because DIFLUCAN passes into human milk, you should not take DIFLUCAN while nursing.
- Be sure to tell your doctor and other healthcare professionals about *all* the medicines you are taking—prescription, nonprescription, and vitamins. They know about possible interactions between medicines and are best able to prevent them. DIFLUCAN may interact with certain birth control pills, cimetidine (Tagamet), hydrocholorothiazide, antacids, rifampin, warfarin (Coumadin), phenytoin (Dilantin), cyclosporine (Sandimmune), zidovudine (Retrovir or AZT), theophylline, terfenadine (Seldane), and oral antidiabetic medicines. If you are not sure whether you are taking any of these medicines, check with your doctor, pharmacist, or other healthcare professional.
- DIFLUCAN has been connected to rare cases of serious liver damage, including deaths, primarily in patients with serious underlying medical conditions.
- Rare cases of anaphylaxis (a severe allergic reaction) have been reported, as well as rare cases of a severe skin disorder.

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# CHURCHES OF BAVARIA



*Many Bavarian churches stand in green fields where cows still graze. One of the most famous (above) bears the name Wieskirche—Church in the Meadow. Top: A small country church with typical onion dome.*

*The countryside southwest of Munich is rich in masterpieces of German rococo—churches demure and white outside, jubilant as a trumpet flourish within*

By Catherine Calvert

**Every time I wandered** through the hubbub of shoppers and sausage sellers on Munich's Sendlingerstrasse, I passed the dramatic facade. Painted to look like pink-and-green marble, trimmed with a wedding-cake's worth of flowers and ribbons, the very surface seemed to move. Furbelows of white plaster flowed around the windows; a tall angel over the portico raised a chiding finger to her lips. I knew it must be a church, so one day I creaked open the heavy wooden doors and stepped inside.

I plunged into amber light in a lofty narrow space that seemed to rise to heaven; in fact, there *was* heaven, painted on the ceiling. Battalions of angels swung from gilded garlands of roses and leaves; sinuously twisted marble columns topped the balcony. Silver altarpieces flashed, and a crucifix hung suspended in space. I sat stunned as a few grandmotherly women, clad in sensible shoes and utilitarian loden cloches, sank to their knees and fixed their eyes on the bejeweled skeleton of St. John of Nepomuk in his glass case. If you have been raised a Protestant in the United States, where bare white churches or dark Gothic halls represent sanctity, coming face-to-face with a masterpiece of the German rococo like the Asamkirche—with its pinwheeling sensations of color and ornament—can make your head swim. When I caught sight of a small plaster putto bouncing on a cloud like an excited two-year-old, I realized that a church need not be solemn to be sacred.

On trips into the countryside with my husband and daughters, I had glimpsed village churches from across the fields and monasteries crowning distant green hills. I knew that these rococo landmarks, scattered around Munich and on the broad plain below the Alps, were built at a remarkable time in German history, from >


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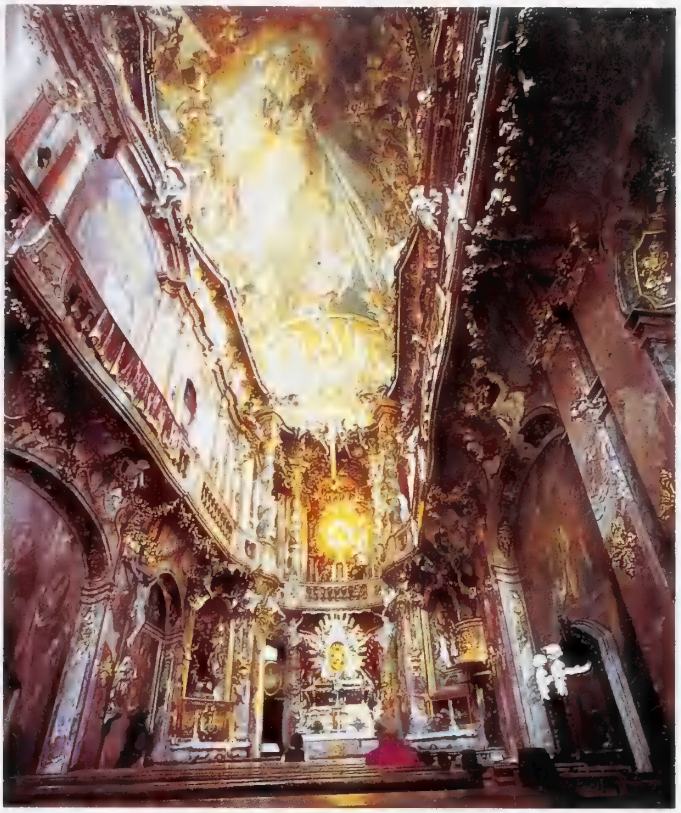
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*The radiant, ornate interior of St. John Nepomuk in Munich (far right). The village church of Beuerberg (right), once part of a large, prosperous monastery.*





## *As we drove through the little town of Beuerberg, a call came from the backseat: "Church on the left"*

the end of the 17th through the 18th century. Peace and prosperity had been restored after the Thirty Year's War; the local prince, Max Emmanuel of Wittelsbach, was back from exile in France; the Protestants had been put in their place; and the monasteries (predominantly Benedictine) were rich in pilgrims and peasants' tithes—all good reasons for Roman Catholic prelates to build churches as jubilant as a trumpet flourish. The architectural style that evolved in this period shows the powerful influence of French architects who returned to Bavaria with Max of Wittelsbach, bringing rococo style with them.

More than 200 churches were built during the Counter-Reformation, and many earlier ones were renovated so no trace of Gothicism remained—church after onion-domed church, demurely white outside, and a riot of pastel pink and green, gilding and silverwork, within. What the local peasants thought, as they left their cow barns or laced up their dirndls and went to the fanciful places of worship, is clear—this part of Bavaria is called *Pfaffenwinkel,* or the priests' corner, a dismissive wave at the prelates and their *Bauwurm,* which loosely translated means an obsession for building.

After seeing the Asamkirche, built in the 1730s by the Asam brothers, Egid Quirin and Cosmos Damian, I wanted more of these joyful churches. One spring Saturday I lobbied hard for a pilgrimage—an architectural pilgrimage, not a real one. (There are so many of the latter in this corner of Bavaria that the tourist office provides a guidebook for devout souls in search of a miraculous Madonna or a sacred hill to climb.) Like most residents of Bavaria, I had visited the famous Wieskirche, built in 1745 near the Alps, a marvelous light-filled cream-and-gold hall, set in a green meadow. But I wanted to go on a real treasure hunt, to look for lesser-known churches, to find the most opulent interiors hidden behind their blank, unassuming facades. "Besides," I said to my husband, persuading him to come along, "There's beer." Monasteries have been in the business of brewing beer since the days when it was a breakfast beverage, and I knew that where there were monks, there were bound to be mugs.

That left the children. I promised schnitzel, *pommes,* and *krapfen,* skeletons and angels. They hopped into the backseat, one with her thoughts on the French fries and doughnuts to come, the other with a notebook to draw her favorite angels. We left the whizzing autobahn as it headed south and began to wind our way through landscapes that shifted quickly, like so much stage scenery. "Is this where the witch lives?" came from the backseat as we drove for five minutes in a Hansel and Gretel forest, then crested a gentle hill to see rapeseed in bloom, spilling a pool of yellow across a field.

As we drove through the little farm town of Beuerberg, another call came from the backseat: "Church on the left." We crunched across the gravel in a breeze heavy with essence of cow to contemplate the quiet village church, once part of a prosperous, well-endowed monastery. Built in 1630 in baroque style, the grand and solemn forerunner of rococo, the church has a facade enlivened by *Illusionsmalerei*—painted trompe-l'oeil decorations with pink-and-blue pilasters, and window surrounds of gold. Set in every pier of the white interior were altars of faux marble and gilded details, rich as jewelry boxes. Behind the Virgin's chapel, another baroque bijou, was a churchyard filled with graves of those lost in the last war, the tombstones set with the last photographs of young men in Wehrmacht gray, *"verloren in Stalingrad."*

Skirting the edge of the beautiful lake of Ammer we went on to Andechs, a monastery bustling with both piety and commerce, a stark contrast to the diminished power of the religious community at Beuerberg. Andechs crowns a hill that has been a pilgrimage point for hundreds of years; heavy wooden crosses, carried by penitents who still walk across the plains, >

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*It was country and western day at the monastery's* Wirtshaus; *the strains of "Your Cheatin' Heart" followed us down the path through the herb garden*

line the whitewashed walls of the abbey. Other pilgrims arrive by newer methods: There is a big parking lot filled with tourist buses and BMWs whatever the season, and the paths leading to the abbey complex are thronged with Germans pursuing their weekly ritual—a brisk walk and a huge lunch.

Beer is the big attraction: Andechs is famous for its brew, made according to 400-year-old recipes. We found our way to the terrace, passing tables full of Bavarians in loden jackets and jeans who were hoisting foot-tall mugs of fresh beer and making their way through vast trenchers of pork and sauerkraut. No Singing, No Loudness, exhort the monks' signs, but the jolly contentment around the tables was obvious: babies yelped, dogs shook their neck chains, and pink faces attested to the fast walks that had brought everyone here. My girls ate six inches each of a long, long wurst; I chewed on a pretzel the size of my purse; my husband alternated attacks on his steaming pork leg and glass mug, while we watched the *Föhn*, the wind from the Alps, scour the sky to paintbox blue.

Leaving that happy scene, which only needed a Bruegel to paint it, we visited Andechs's church, remodeled in 1751 and a masterwork of rococo. Johann Baptist Zimmerman, one of the best known stucco masters and fresco painters, concocted a white-and-gold chancel where light from large, clear windows—no stained glass for rococo artisans—bathes a space swirling with pattern and color. It's an interior that can make you giddy, as the walls undulate and the gold unfurls.

The girls, in the lead, were eager to find the venerated relics of Andechs: three communion wafers, one with the bloody fingerprint of Jesus, set in fine 15th-century Bavarian silverwork. All, unfortunately, were locked away, and they had to content themselves with the crèche, every figure drawn from life on a Bavarian farm in the 17th century. They cooed over the barnyard while I stepped back into the church to look at the choir dome, described by one critic as seeming "to swell and tauten like an unfurled sail."

Gray clouds had gathered as we drove on to Wessobrun, once a monastery four times the size it is now. Fish swam between the arches of the graceful springhouse, circa 1735; rain dripped from the roof, making circles in the pools of the sacred spring. The name of Wessobrun appears over and over in any history of the period's architecture; the workshops produced stucco workers who embellished the corridors and ceilings here as well as many architects and painters who grew to prominence.

We scuttled out of the drizzle into the main building and were met by a tiny nun, not much bigger than my eight-year-old. She planted her small feet on the polished stone of the 300-year-old floors and directed our gaze to 17th-century stuccowork frames of the philosophers Anaxagoras and Protagoras—reminders, our nun told us, of [illegible] dedication to science. Then her skirts swished as she led us up the stair to the intersection of a long hall where ornament changed from baroque to rococo. To our left was the baroque, a thick and heavy stuccowork of cupid's heads and urns lacing a ceiling of pink; to the right, a lighter hand had woven fronds and flowers and scallop shells, the motifs common to courtly French design of the early 18th century.

We had time for one more monastery, in the small town of Benediktbeueren, where little houses crowd the walls of the complex as they have for 1,200 years. The music at the monastery's *Wirtshaus*, however, was thoroughly contemporary; it was country and western day, and the strains of "Your Cheatin' Heart" followed us down the path through the herb garden and into the inner court where tonsured men in black robes still walk the colonnaded cloisters. Here silence descended so deeply we could hear bees nuzzling the roses.

Double onion domes crown the church, a full flowering of the baroque, its noble piers rising to a ceiling painted by the Asam brothers' father, Georg. In the Anastasia chapel behind the main sanctuary, a rococo oval as light as whipped cream, you can see work by almost all of the great rococo masters. Johannes Michael Fischer designed it in 1751, and the gifted stuccoer Johannes Michael Feuchtmayer, Wessobrun-trained, filled it with faux-marbleized pillars and delicate traceries of white stucco with coveys of cherubs fluttering everywhere. My eight-year-old plunked herself down with her notebook and tried to draw one of the cherubs, but I had my eye out for a sculptor who did more grown-up angels. Ignaz Gunther melts my heart; here, and in other churches in the region, he created the most tender, most human heavenly inmates. Long-limbed and elegant, an angel by Gunther flutters at a side altar. High above, in a gold-and-white frame, is a pastel vision of Anastasia on her way into heaven, with pink clouds swirling around her, pink as the clouds that greeted us as we joined the autobahn for the straight shot back to Munich.

I went to the Asamkirche the next day, and settled myself again in the interior that still seemed so startling. This was built by Egid Asam to suit himself—not a prince or a prelate—next door to his own house on Sendlingerstrasse. His brother frescoed the ceiling, he himself shaped the Christ held in the arms of God. As Asam approached forty, and thought of death, he chose dark and sumptuous colors rather than the pastels that lit his other projects, but the giddy play of shadow and gold, of gilded grinning death's heads and pure white putti hold the worshipper in a trance. If architecture is frozen music, you can see it here, and in other rococo churches—a Hallelujah Chorus from a heavenly choir. ■

*Catherine Calvert, formerly an editor at* Town & Country, *lives in Munich and travels frequently throughout Europe.*

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# QUICK FIX FOR A SUMMER RENTAL

*In the blink of an eye, interior designer Jeffrey Bilhuber turned a summer rental into an enchanted cottage, and you can too*

BY BETH SHERMAN



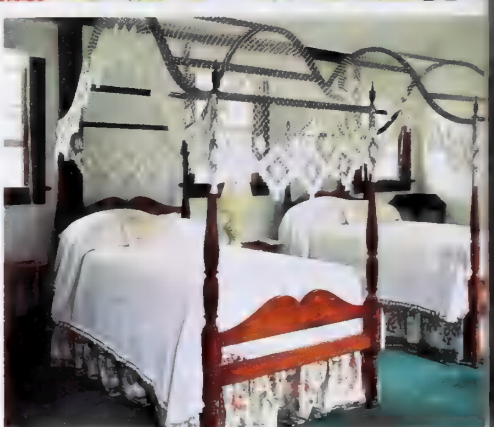


**Wizards use a wand,** and magicians rely on a black top hat. But all Jeffrey Bilhuber needs to transform an ordinary summer rental into an effervescent seaside retreat fits inside a plain cardboard box. He simply Federal-Expressed a five-foot-tall wardrobe carton to the 18th-century house he rents each summer on Nantucket. What did he pack? Anything that folds, rolls, or can be flattened—bolts of cotton ticking, art posters, Isamu Noguchi paper lanterns, mosquito netting—along with 48 votive candles to set the relaxed, light-dappled mood. "You don't have to be a decorator to pull this off," Bilhuber assures us.

Without investing in new furniture, the New York–based interior designer personalized each room, subtly changing the floor plan by moving objects around and editing the existing decor. "I call it 'no excuses' decorating," says Bilhuber, who also transforms each hotel room he stays in, stripping bedspreads and sticking postcards into the mirror frame. "Look at what's there, but look at it afresh."

In the living room, for instance, Bilhuber repositioned the main seating area so that it's farther away from the fireplace, which made the room appear less cluttered. The designer tucked, pinned, and tied blue-and-white-striped fabric around the seat cushions on the sofa and chairs. "It looks ravishing," he notes, "but it also protects the owner's furniture." He covered a mahogany piano bench with a cotton sheet printed with seashells and starfish and moved the bench away from the piano. In the master bedroom, the side-by-side "Lucy and Ricky" beds were separated; Bilhuber placed one bed in front of the window and the other across the room, then draped both in gauzy, romantic white mosquito netting.

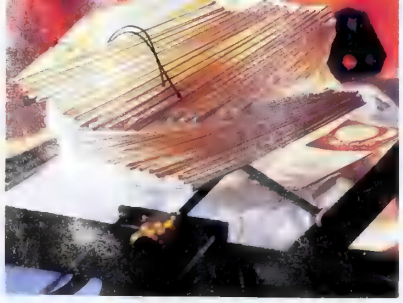
Even the bathroom received an instant makeover. Three posters of Georgia O'Keeffe's poppies clamber up the wall, punctuated by a frieze of gardening seed packets. "There's a world of opportunity in a summer rental," Bilhuber explains. "The most minor changes can have a major impact." ■





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*Before and after, from top: Bilhuber opened up the living room (before, at left) by shifting furniture away from the fireplace. The Noguchi lamp (top right) folds up accordion-style, so it's easy to pack. In the master bedroom (before, at left), the beds were repositioned and dressed in mosquito netting; the rug was rolled up, exposing the cool wood floor. Removing the crocheted canopies in the guest room (before, at left) revealed the lean skeletal bed frames. To avoid nail holes in the master bath (before, at left), posters were put up with adhesive. The designer (below left) with his box of tricks. Waverly's Simsbury Stripe (below) is tied around a seat cushion. The gray shingled house (bottom).*











# THE STORIES HOUSES TELL

*Who designed and built your house? What did the original landscaping look like? Why is there a shadowy scar on the living room wall? Researching the history of your house will help you solve these mysteries*



By Claire Whitcomb

**With the creak of a floorboard** or the sigh of the wind in the chimney, old houses whisper of past lives. They speak of children who scurried up stairs, of servants who cooked in open hearths that may still be there boarded up, of forgotten architects whose creativity still marks the rooms. Who exactly were these ghosts of decorating past?

The answer lies in courthouse files, in probate documents, in old town maps, even in 19th-century home magazines, which once published nearly every good architect's work. With a little sleuthing it is possible to make the acquaintance of those who shaped the rooms you live in.

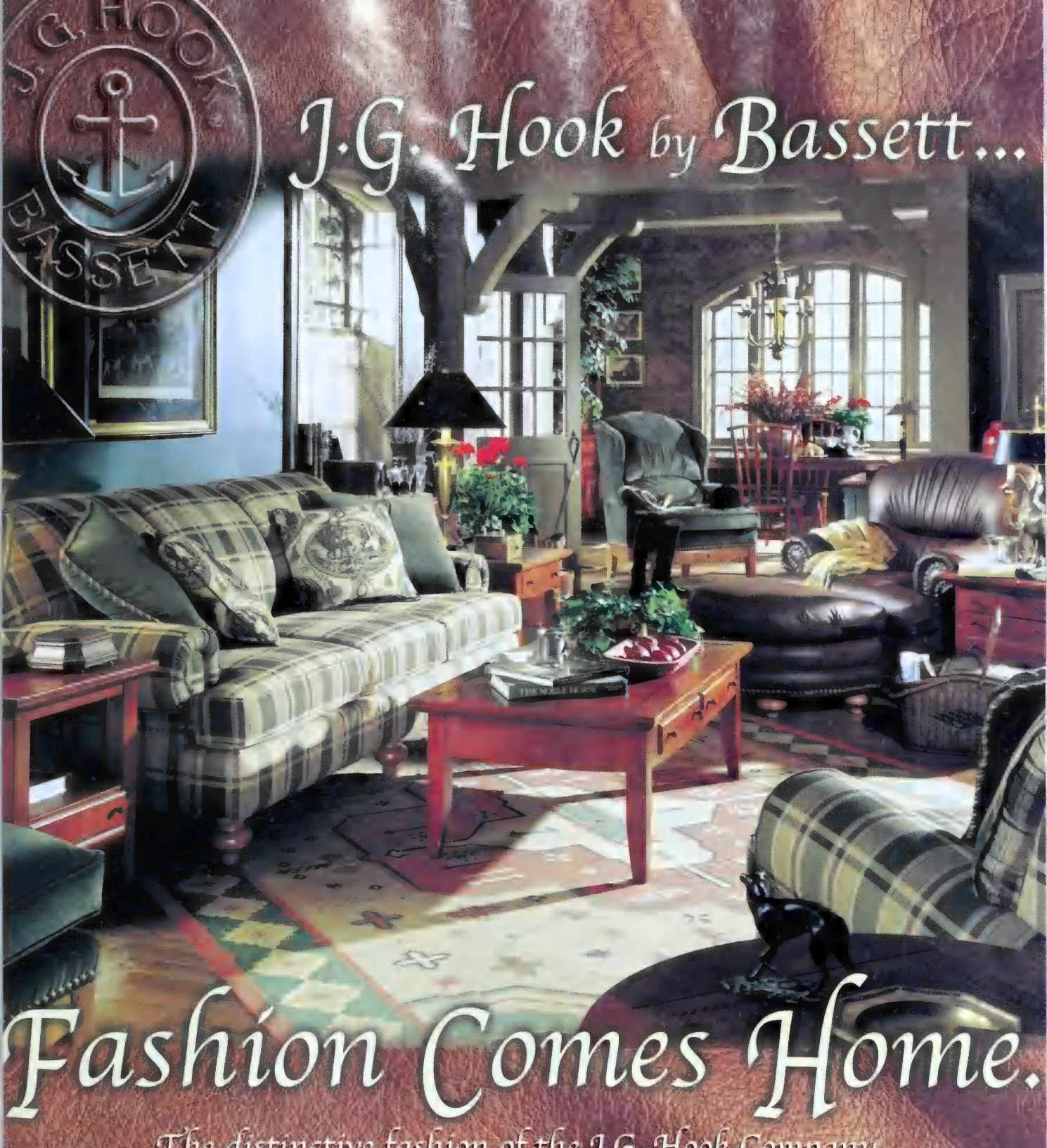
A house history can be as simple as a chain of ownership, assembled from deeds that lead back to the time when a property was pasture. Or it can be as elaborate as a novel, full of family feuds (gathered from wills), historic furnishings (culled from inventories), and oral reminiscences (tapped from neighbors and prior residents). Some families fill a scrapbook with copies of old maps, deeds, and photographs; others bind their findings in a special book.

If you're considering researching the tale of your property, take stock of your expectations before you begin. "People often have preconceptions about their houses," points out Ruth Ann Overbeck, a Washington, D.C., house historian and coauthor of *Houses and Homes: Exploring Their History*. One client of hers lived in what he assumed was a gentleman farmer's house that a real estate agent told him dated from 1790. The client had visions of finding out that George Washington and James Madison sipped port in his parlor. Instead Overbeck's research showed that the house was built in 1840, not by a member of the landed gentry but by a former slave, a woman who had first rented the land. "I thought that was fascinating," she says, but her client was chagrined to have his expectations dashed. "Now," she says, "I tell that story to clients I'm about to work with. I want them to know that things do not always turn out as you think. Even a pirate or rapscallion may pop out of the closet."

Sometimes the prospect of a rapscallion is exactly what leads people to house research. "I had one client who was convinced her house was haunted, that a man had hanged himself in the closet," recalls Judith Darby of Darby Research in Weston, Connecticut. Darby's first doubts about the story arose when she saw the closet in question: It was tucked under the eaves and only four and a half feet high—not ideal for a hanging. Nonetheless, Darby combed the records for evidence. "I traced everyone in the family all the way back. No one had died mysteriously or in an accident except for one fellow who met his death at a lumberyard." So much for intuition.

Although most houses lack the drama of ghosts, secret stairways, and money stashed behind the wallboards, that does not mean that their history is dull and dry. "Usually the truth makes a very good story," says Darby.

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*"Usually the truth makes a good story," says a house historian. One client learned his "gentleman farmer's home" was built by a former slave*

built for an itinerant Baptist minister and then owned by a doctor whose wife insisted on adding a second entrance so the town's ailing rabble wouldn't troop through her parlor. These are just some of the details decorator Alexandra Stoddard and her husband, Peter Megargee Brown, unearthed when they began to research the derelict 1775 house they bought in Stonington, Connecticut. "Now the house is so much more meaningful," says Stoddard. "I can warm myself in front of one of the fireplaces and know that John Rathbone, the minister who built the house, wrote his sermons there. I can go to the Congregational church and sing a hymn and see a stained-glass window dedicated to Dr. Hyde. The house has an oversoul."

It also has, Stoddard discovered, a voice that influences her decorating. "At first I had all these elaborate plans—moving walls, adding Jacuzzis," she recalls. "But then I realized this was a house built by church carpenters. Its charm was that its layout didn't make sense. I decided to keep its quirks."

Her experience illustrates why house historians such as Dolores Fleming of Morgantown, West Virginia, advise clients not to change their house immediately. "Get to know your rooms and your neighborhood and see what they tell you." You may find decorating clues in everything from an old rats' nest languishing in the attic ("rats gather up carpeting, fabric, anything they can find") to the paint color behind a radiator and tack holes in the floor indicating the placement of Victorian carpets.

Majda Kallab, a communications consultant who lives in Montclair, New Jersey, had spent years looking for shadowy clues to the past in an attempt to restore her circa 1910 Arts and Crafts house. She'd found the traces of 22 square-backed wall sconces and replaced them with brass and glass reproductions. "As I labored over my restoration choices I kept thinking, 'What did the architect want?' Eventually I had to get to know the architect."

Two years ago she did. Her late husband had unearthed his name, but all Kallab could remember was that it sounded like Amsterdam. "Oh, you mean Dudley Van Antwerp," said a friend, Eleanor Price, who serves on the New Jersey Historic Sites Review Board. Price had conducted a preservation survey of Montclair and identified thirty Van Antwerp houses, but Kallab's was not one of them. So it was off to the historical society. There was no file on Van Antwerp, but one staffer asked, "Have you looked in the phone book?" Sure enough there was a Van Antwerp, a listing for what turned out to be the architect's daughter-in-law. Unbeknownst to town historians, the daughter-in-law was living in the very house Van Antwerp had built for himself. Kallab quickly arranged a visit and discovered the family had an album with photographs of 125 Montclair houses Van Antwerp had designed. Hers was one of them.

Fired with enthusiasm, Kallab and Price decided to share this architectural gold mine with the community. They received a grant to fund an exhibit on Van Antwerp. People came by the hundreds, including a draftsman who had worked in Van Antwerp's office. Kallab quickly pulled him aside for a chat.

This is just the sort of impulse house historians applaud. After all, to excel in the house research business "you have to be nosy," reminds Overbeck. A house historian can clear up the mysteries of your place's past (ask at your local historical society for a recommendation). But for those who prefer to research those mysteries themselves, here are some tips to get started:

- First, study the building you live in. "You'll look at it very differently if you look at it from a research point of view," promises Overbeck. Begin with the exterior, casting a careful eye at windows (Do they all have the same number of panes? What is their positioning?), landscaping (Is there any area of the lawn where plants won't grow, perhaps indicating the foundation of an old outbuilding?), and porches (Are there wrought-iron rails that might postdate wooden construction?). Inspect the foundation for telltale changes in stone, brick, or mortar. Examine the walls. Is there a shadowy scar showing where a chimney might have been dismantled or a porch removed? Make a list of all the questions that result from your examination; revise it continually as you go.
- Consult books such as *A Field Guide to American Homes* by Virginia & Lee McAlester (Knopf, 1986) to assess the style and age of your house. Local history books will also help.
- Head for the town clerk or wherever deeds are kept in your area. Trace the ownership of your house deed by deed to the point when your land had no buildings on it. Read each deed carefully, searching for such things as a reference to the land "including the stable out back," a description of the owner as "a free person of color." Women's names and dower rights will probably be in a codicil at the end of the deed. The older the deed, the more detail it will have.
- To begin to flesh out a portrait of homeowners of the past, plan a day at a regional or state library. Begin by combing old city directories to find the occupations of people who lived in your house. Then look through old newspapers. Obituaries will give you a short biography of the socially prominent. Articles on real estate will help you locate the developers or architects who might have worked on the house. The library may also have letters or diaries from prior residents.
- Search for wills at the probate clerk's office. These may reveal family struggles over the land, situations where a black sheep returns to make a claim. If you're lucky, a will may come with an inventory of *(Continued on page 130)*


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# FREELY MODERN

*Austrian Josef Frank, who designed furniture, fabric, and fantasy houses in a warmly exuberant manner, is now getting the recognition he deserves*

By Christopher Petkanas

***A touchstone of Swedish Modern design, Frank's room in the Swedish Pavilion at the 1939 New York World's Fair kept all decoration low to the floor (above); the designer in 1952, above right; his Carpet #1 (below right).***

**Josef Frank** was one of the most accomplished and prodigious designers of the 20th century.

Josef who?

Even those who know their design history are forgiven for drawing a blank on the career of Josef Frank. Born in 1885 into an upper-middle-class Jewish family in what would become the new nation of Austria following the collapse of the Hapsburg Empire, Frank was a powerful motor driving the modern movements both in Vienna and, later, in Sweden. He put his plainspoken genius and extraordinary creative energies at the service of everything from luxury villas and public housing to fabrics, furniture, rugs, and glass. So why isn't he better known?

As a retrospective at New York's Bard Graduate Center for Studies in the Decorative Arts makes clear ("Josef Frank, Architect and Designer: An Alternative Vision of the Modern Home" runs through July 7), Frank was a modernist with an [illegible]—twist. Daring to challenge the [illegible] such hard-line functionalists as Mies van der [illegible] and Le Corbusier, whose work he felt lacked comp[illegible] eclipsed by them.

Like his contemporaries, Frank championed standardized methods of construction, new building materials like ferro concrete, severe and undecorated cubic forms, and the underlying belief that architecture and design could be effective tools of social and economic rejuvenation. But unlike his colleagues he refused to renounce history. And he refused to see the house as a "machine"—that is, as an appliance that dictated how people should live, and which banished all sentiment, spontaneity, and individual choice. ("All men have the same needs, at the same hours, every day, all their lives," Le Corbusier once said in a generous moment.)

The idea of the house as a mechanized instrument that programmed its occupants horrified Frank, and in a landmark 1930 speech in Austria before a group of his confreres, he let them know it. As Nina Stritzler-Levine, cocurator of the Bard exhibition, writes in the show's catalog, Frank held that the past, married to what she calls "the culture of everyday life," were the real linchpins of modernism, not art and technology. Arguing himself that "ornament and variety create peace and eliminate the >

pathos of the purely functional," a dig at those who would deny people the right to surround themselves with reassuring and favorite objects, he even found room in the new order for the "C" word: comfort.

Frank's sympathetic stance on collecting piqued modernists even more than his promotion of comfort. That the living room was a repository for personal possessions was not only natural and inevitable, he argued, but desirable. "It doesn't matter if you mix old and new things, colors and patterns. All that is dear to you will nevertheless form a harmonious whole...a quiet unity." For Frank, good taste equaled death. "It is easy to avoid any tastelessness if you limit yourself to bloodless asceticism and suppress every expression of a temperament," he said acidly. "The tasteful becomes drearily boring."

Frank dismissed the tubular steel Breuer chair, one of the modern movement's most potent and enduring icons, making a case instead for his own user-friendly furniture designs, which quoted classical Greek, Egyptian, Chinese, Arts and Crafts, Biedermeier, American Colonial, and English models. Fully upholstered seating, sprinkled invitingly with pillows—exactly the kind of gesture that caused his work to be mocked as "feminine"—was another crucial component in his interiors. And if the room wasn't pulsing with eye-popping pattern—giddy, even psychedelic manipulations of real and imagined birds and plants in the juiciest, most saturated colors—it wasn't a room by Frank.

The more than 200 textiles he designed between 1909 and 1950 were perhaps his greatest contribution to the Swedish Modern idiom, which identified itself with flowers, color, comfort, sunniness, pleasantness, convenience, and purity. Many of the patterns, like Frank's furniture, are still produced by Svenskt Tenn, the Swedish retail firm that employed him as its chief designer from 1934 until his death in 1967. The company plans to make a core collection of these cottons and Belgian linens available through an American distributor this year. They are sold in its one shop in Stockholm and at two locations in Vienna; Frank's other designs are sold exclusively at Svenskt Tenn.



Frank in fact grew up in the fabric business, his father, Ignaz, having made a fortune as a textile manufacturer, wholesaler, and retailer. His mother, Jenney, was such a skilled embroiderer that her needlework was shown in Paris in 1925 at the Exposition des Arts Décoratifs et Industriels Modernes. In 1910, after receiving his doctorate in architecture from the Technische Hochschule, Frank set up practice in Vienna as an architect and designer, an activity cut short by his World War I military service in the Balkans, where he oversaw the construction of railroads. After the war he designed housing for the city of Vienna that was noted for its efficiency and sensitivity.

When in 1933 mounting anti-Semitism made it dangerous for him to remain in Vienna, Frank fled to Sweden, his wife's homeland and a country that already knew him as the designer of its first functionalist villas, a pair of summer houses at the Baltic resort of Falsterbo. Thanks to his nourishing association with Svenskt Tenn, Frank by 1939 was recognized as the foremost proponent of Swedish Modern design, with a room at that year's World's Fair in New York featuring a checkerboard floor in black and white linoleum; a kidney-shaped teakwood desk; low built-in bookcases flanking a fireplace with a conical hood; and a lean, tightly upholstered sofa in diamond-patterned linen.

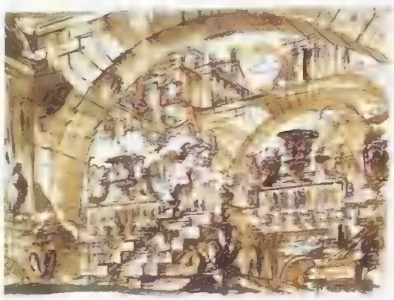
The widening war obliged Frank to emigrate a second time, in 1941, and he chose New York, where he lectured at the New School for Social Research, and where he designed some of his most sensational fabrics. Returning to Sweden in 1946, he focused on furniture and watercolors of fantasy houses that he drew for his own amusement and never meant to be built. At the end of his life, summering in the south of France, the passion for plant life he had once lavished on fabric was transferred to the garden. ■





*Clockwise from far left: The nineteen-drawer brass-handled Nationalmuseum Cabinet in walnut and amboyna reveals Frank's admiration for Chinese furniture; U.S. Tree is his tree of life motif; a 1953 fantasy house with playful "giraffe" chimneys.*







*Treasures from the Soane collection include (clockwise from top) a North Italian album of architectural fantasies, c. 1540; Joseph Michael Gandy's 1799 watercolor of Soane's own design for a triumphal bridge; Soane's sketches of the Temple of Ceres at Paestum, 1779; a capriccio drawn by Giovanni Battista Piranesi for his friend Robert Adam, 1755.*

# SOANE AND THE STARS

*The superb old-master architectural drawings collected by Sir John Soane, now on view at New York's Frick Collection, were for him no less than the building blocks of civilization*

By Martin Filler



**In the entire history of collecting,** there cannot have been an acquisitor more passionate than Sir John Soane, the early-19th-century British architect who in our own day became the patron saint of postmodernism. Soane's inspired variations on classical themes prompted architects of the 1980s into many far less successful flights of historical fancy, which make his work—especially his own celebrated house-museum in London—seem all the more remarkable in retrospect.

Soane (whose wife inherited a fortune from her prosperous builder-uncle) spent vast sums on works of art to fill the astonishing structure he created at 13 Lincoln's Inn Fields and ultimately donated to the British nation. Some of his trophies seem quaint or naive by current standards of connoisseurship. There are curiosities such as a pistol said to have belonged to Napoleon, as well as bizarre bits like the death mask of a mutineer and a human skeleton.

Yet Soane also bought many more objects that would be the envy of any major art institution. There are wonderful paintings by Canaletto, Hogarth, Turner and Watteau, and important archaeological finds including the alabaster sarcophagus of an Egyptian pharaoh, a marble figure from the Erechtheion on the Acropolis at Athens, and a pilaster capital from the Pantheon in Rome. A Shakespeare First Folio and a stunning Italian Renaissance illuminated manuscript are but two highlights from his extensive library.

Less well known to the steady stream of pilgrims who make their way to that quirky treasure trove in the Holborn section of London are the 30,000 architectural drawings, by Soane and scores of others, which formed the largest category of his eclectic collecting interests. Now the finest of those works are being given a rare public showing, and the best news of all for Americans is that they won't have to travel to England to see them.

Now on view at the Frick Collection in New York through July 7, "Soane: Connoisseur & Collector" was conceived to raise awareness of the Sir John Soane's Museum Foundation, which supports the architect's residence and collections and sponsors educational programs furthering his ideas. This is a not-to-be-missed opportunity for architecture and design buffs. It enables us to view more than forty works by hands ranging from the Mannerist masters Rosso Fiorentino and Francesco Salviati, through such English luminaries as >




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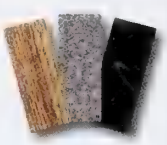

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*Soane never lost his fondness for ruins, and often had his own buildings portrayed in a state of romantic devastation, as if to say that all human endeavors will meet the same fate as the masterworks of the ancients*

Sir Christopher Wren, Grinling Gibbons, and William Kent, to Soane's gifted contemporaries John Nash and Charles Percier. Even visitors to the Soane Museum are not certain of seeing these fragile artifacts, which cannot take prolonged exposure to light.

That the Soane Museum's ink sketches, charcoal studies, watercolor perspectives, and gouache presentation pieces have seldom been displayed during the century-and-a-half since their collector's demise can now be seen as a blessing, for not the least of their qualities is their generally excellent state of preservation. For example, the holdings include some 9,000 drawings by Robert Adam, the prolific neoclassical architect and decorator whose international influence was unparalleled and whom Soane deeply admired, buying Adam's complete archive from his heirs. The bold colors that Adam favored, often faded to misleading pastels elsewhere, are here as fresh as the day they were painted. Particularly dazzling are two pen-and-watercolor designs for the gentleman's dressing room at Harewood, the Yorkshire stately home of the Lascelles family. Executed in 1767, these large, vibrant studies demonstrate to perfection the architect's faultless sense of scale and proportion. The circular rendering of the domed ceiling of the dressing room is a hypnotic neoclassical mandala, a self-contained universe encapsulating the timeless Adam style.

Two of the most spectacular and memorable sheets in the exhibition are the architectural fantasy sketches made for Adam by his good friend Giovanni Battista Piranesi, most familiar for his gripping black-and-white prints of Roman antiquities. Acquired by Soane with the rest of Adam's papers, these vigorous capriccios, impetuously dashed off in red chalk and brown ink, are very different in feeling from Adam's elegant, highly controlled compositions. Yet the fact that those towering contemporaries saw each other as soul mates rather than rivals indicates the extent to which the proponents of the classical revival were an essential part of the unifying spirit of the Enlightenment.

As strongly as Soane believed in the supremacy of classicism, his tastes were exceptionally inclusive for his time, or even ours. Among the albums of drawings he considered worthy of preservation are a group of more than 150 designs by the Elizabethan architect John Thorpe, whose stiff, half-timbered structures must have seemed quite primitive to Soane. The obscure Polish Baroque schemes of Giovanni Battista Gisleni, also assembled in a bound volume, further prove that Soane was curious about periods he had no intention of emulating. Lack of an artist's attribution was no impediment to Soane's interest, either. Anyone doubting that should have a look at his anonymous Northern Italian album of c. 1540, a sort of celestial comic book of architectural invention.

Soane himself was an accomplished draftsman, and in 1776, at the age of 23, was awarded the Royal Academy's gold medal for his drawings. That brought him to the attention of King George III, who bestowed a three-year traveling scholarship on the young man so he could visit the classical sites in Italy. The Grand Tour was then considered a desirable part of the higher education of any gentleman, but crucial to the career of an architect with great expectations. A touching souvenir of that formative experience in Soane's development is included in the Frick show: the sketchbook he filled in 1779 with measured drawings of the ruined Greek temples at Paestum, near Naples, and the newly rediscovered Roman city of Pompeii. Soane never lost his fondness for ruins, and later in his career often had his own buildings portrayed in a state of romantic devastation, as if to say that all human endeavors will meet the same fate as the incomparable masterworks of the ancients.

A shrewd judge of architectural talent in others, as this exhibition confirms over and over again, Soane also knew his own limitations as a painter. He wanted to present his works in a highly charged visual manner beyond his capabilities, and thus hired Joseph Michael Gandy to paint stunning watercolor impressions of his executed buildings and proposed designs. Working under Soane's close direction—much as a photographer today might collaborate with a designer—Gandy produced glorious visions that connect with the emotional undercurrent that makes Soane's spaces so strangely compelling. The architect won his Royal Academy gold medal for a triumphal bridge in the Doric style, and 20 years later he had Gandy memorialize that early victory with a color rendering much more glamorous than his original one. Even a fairly conventional Soane country house in Buckinghamshire seems positively thrilling in Gandy's souped-up version.

No one captured the spooky excitement of Soane's house-museum better than Gandy. His 4-foot-high, golden-hued view into the three-story atrium that forms the focal point of Soane's huge assemblage of architectural artifacts is in some ways the keystone of this extraordinary show. Half-hidden in the shadows of this chiaroscuro tableau is a man whose outstretched right arm draws our attention to the amazing array of ornament all around him. The features of his face are indistinct, but who would not want to believe that the host is Soane himself, whose generosity to his country and civilization are at the very heart of his living legacy? ■

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EVENINGWEAR BY BILL BLASS



# ODE TO A BED

**In almost every house** or apartment we photograph, the master bedroom is usually one of the prettiest rooms, so most of our decorating and architecture stories include a beautiful bedroom. Because our archives are overflowing with handsome photographs of this space, we decided to add another book to our *Great Style* series: *House Beautiful Bedrooms*. That volume, along with another called *House Beautiful Details*, will be in the bookstores this summer.

In the foreword to the bedroom book, I confess that the one exception to the Gropp household's concentration on simple, modern design is the marital bed. It belonged to my wife's uncle; her father shipped it across the country when it was passed down to us. The bed is big and curvy and made of brass, and it has dominated the decoration of our bedroom through our three decades of married life. I'm not sure that I even like it as a design, but I know it has played a central role in my family life. I never feel more at home than when I am in that high, comfortable, oh-so-safe bed. And I have wonderful tender memories of our two daughters, when they were children, clambering in to join Jane and me on lazy Saturday mornings.

Actually, I've always wanted a sophisticated upholstered bed, like the ones from Ligne Roset or Ikea that you'll see on one of the Style Beat pages this month. They, or Chris Lehrecke's design, with its pierced anodized aluminum headboard, would definitely work better with the George Nelson storage pieces that surround our bed.

But I suspect I'll spend the rest of my life climbing into the bed that made its way from Pasadena to New York City and was part of the package when I married a California girl.

Louis Oliver Gropp

EDITOR IN CHIEF

# CALMING INFLUENCE

*Playing dark against light and posing a few shapely curves against sober squares, Barbara Barry creates a coolly confident California style*

By Christine Pittel  Photography by Dominique Vorillon
Produced by Beverly McGuire Schnur

***Ceiling light and Cassina chairs reiterate the circles and squares in Roy Lichtenstein's print* Entablature. *Opposite: California casual and French Moderne converge. Chocolate brown doors balance the color scheme.***







**The clients had enough complexity** in their lives and wanted a simple, unaffected house. A high-powered couple operating at the confluence of business and art, they owned paintings and books and a few favorite pieces of furniture. "They were early Modernists," says Los Angeles designer Barbara Barry, known for giving clean lines a sensuous touch. "They already had a Corbusier dining table and were not about to give it up. I just pulled everything together and added some new pieces in a streamlined, unsentimental style."

After architect Brian Tichenor removed the mistakes of a 1970s remodeling and restored the California Mediterranean stucco house with a red tile roof back to its original 1940s mood, Barry designed chunky, low-slung furniture inspired by her idol, French Modernist Jean-Michel Frank. She chose one basic shape with a hint of the 1940s for a sofa and chair and then repeated it, with restful results.

The neutral palette came straight out of the wife's closet. "She wears black, white, and taupe," says Barry, who prefers color in gradations of one or two subtle shades. On the first night the clients entertained after the redecoration, the wife walked out in an ivory pantsuit with a long cashmere throw that went around her neck and over her shoulder and down to the floor. "I thought, how perfect," says Barry. "She provides the ultimate elegance." The house offers a tranquil backdrop to these fast-track lives.

FOR MORE DETAILS, SEE READER INFORMATION





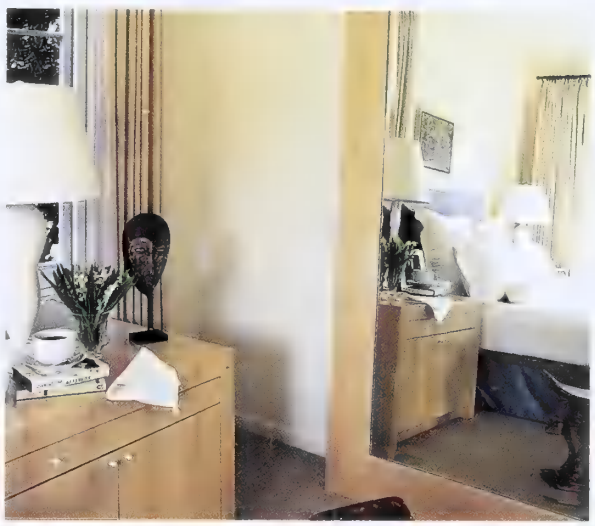
*French doors replaced sliding glass in the living room (above), where the coffee table takes its shape from the Donald Sultan painting above the couch, and a thin wire arc by Otto Boll hangs from the ceiling. The terra-cotta Donghia Slipper chair repeat the color of the brick terrace. Above left: Barry's limed oak end table was inspired by Charles Rennie Mackintosh. Left: Owners sometimes dine in the master suite sitting area.*


The Museum of Modern Art, New York











*The hand-painted silk Fortuny chandelier (above) suits the Moorish ceiling in the dining room. Chair legs curve back to counterbalance the square-legged Le Corbusier table. Top right: Barry painted out the kitchen cabinets and added a stone floor. Center: A leaning mirror opens up the master bedroom. Right: Medicine cabinets designed by Barry don't look medicinal over twin sinks set into a honed French limestone counter.*





# JOYFUL CONTRAST

*Backdated a century or two by a new renovation, this Los Angeles house has the furnishings of a European villa, the serenity of a Mexican church, and the honest bones of an important 1940s California ranch*

By Dylan Landis
Photography by Jeremy Samuelson
Produced by Carolyn Sollis

*The rough and the refined mingle in the dining room, where a 19th-century French iron chandelier weeps rock crystals and a lowborn farm table squires 18th-century Venetian chairs. Spanish pavers flow in from the terrace, fusing garden and interior.*



**Most people know her** and warm to her as the all-American actress who does the Tic Tac commercials. But Kelly Harmon Miller has nurtured a second career—less visible but just as vital to her—as an interior designer. She lives in a classic California ranch designed by Cliff May, the man who invented the style. Yet in her hands it is more old-world than West Coast. Rooms reflect the graces of 18th-century Europe: courtliness in the French and Venetian chairs, a chaste poise in the Gustavian settees—and, to draw out their delicacy, a rustic note in furnishings of wood and old iron.

The primitive with the polished: This is the contrast to which Miller, the mother of five and an accomplished horsewoman, repeatedly returns. She embedded a weathered and crudely carved Mexican cross in her plaster chimneypiece—then upholstered the chairs with delicate French Aubusson tapestry. She coarsened the rafters with sandblasting, but anchored the room with gracefully carved eleven-foot-tall doors salvaged from a French château and glimmering with gold leaf. "I find it exciting to place one against the other," she says. "It's like yin and yang, or sun and moon."

*In the living room (above), Kelly Harmon Miller's overscaled copy of a Louis XIV ottoman, Rose Tarlow sofa with Fortuny pillows, fireplace fender from the estate of Cliff May, architect of the house. Opposite, clockwise from top: For the den, Miller cut Louis XVI oak cabinetry to fit; the painting is by her mother, Elyse Harmon. Wheelback Windsors gather in the kitchen. A local artisan forged the gates to an inner courtyard. With Alamo: Miller and daughters Elissa, 8, and Samantha, 9.*







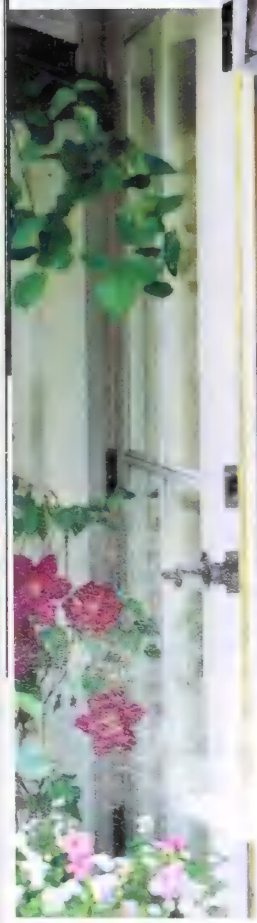


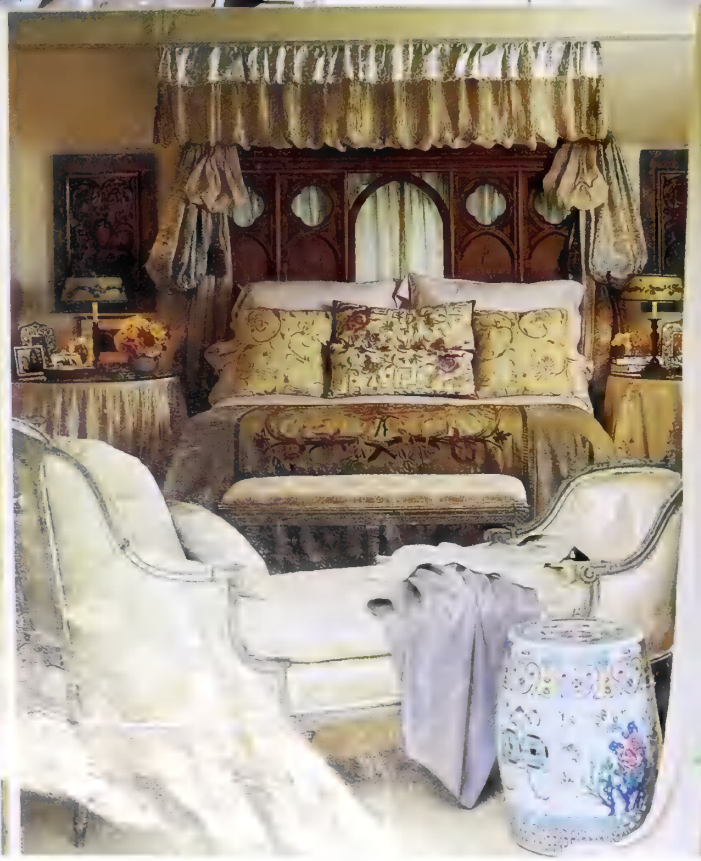














The home she shares with her husband, magazine publisher Robert L. Miller, was built in 1941, before developers had wrung all the character out of the ranch style. To make the half-acre property feel as large as possible, Miller and her architect Philetus H. Holt added terraces, rough-hewn garden walls, and hand-forged iron gates, spelling out private courtyards where water trickles through a series of troughs. "Phil knows the feeling of monasteries, the spirit of horses," says Miller. Both, to her, invoke a quiet simplicity—like a Spanish stud farm she once visited, its barn so scrubbed and serene she felt she had trespassed on some private chapel. Not surprisingly, her own peaceful studio was built onto the stable like a fourth stall, with an interior window through which the dappled gray can insinuate his velvet nose.

Miller's palette is so pale that a visitor could almost miss the subtlety in which she revels: plaster walls hand-rubbed with bisque-colored paint, monastic linen curtains, or one of her prize purchases from the Cliff May estate—antique books bound in white vellum. Miller's idea of an accent color is the soft gray of her Gustavian furniture. But in this ivory sanctuary, she says, "I see a great variety of tones. The color reminds me of old Europe and candlelight. It gives the house life."

***Miller crowned the bed canopy in daughter Samantha's room (below) with a gilded header from the living room's 18th-century doors. Opposite, clockwise from top left: A Luis Barragán–inspired pool by architect Philetus H. Holt. The indoor dining room opens onto an alfresco one; Japanese rain chains twirl rainwater down from the eaves, making downspouts unnecessary. Miller in her studio, with daughter Elissa beyond. In the master bedroom, a Gothic altarpiece makes a stately headboard.***





*As Tricia Foley points out, a pale room needs lots of textures: straw rug, wicker table, old picnic hampers, a popcorn-stitch pillow sham on the sofa, a tea-dyed crochet remnant on the table beside*



# "IT'S SO TRISH"

*The cottage of a woman from the world of design journalism shows that famously strong convictions can be gently expressed*

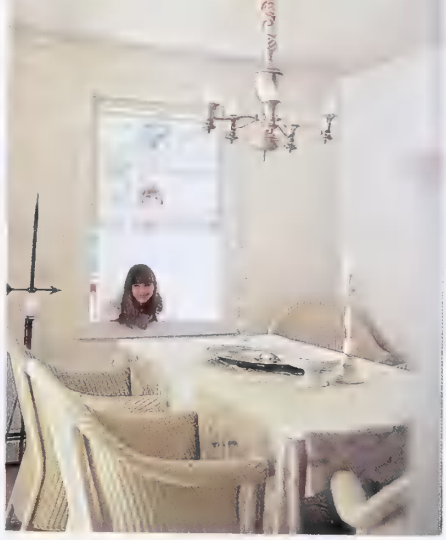
By Elizabeth H. Hunter
Photography by Thibault Jeanson
Produced by Dara Caponigro

**A friend says,** "Trish Foley is the only person I know who could go to India and come back with beige souvenirs." Everyone who knows this author and onetime magazine editor has a story about her abiding passion for monochromatic color schemes. Another friend describes Tricia Foley's clothes closet as a dramatic study in black (for winter) and white (for summer).

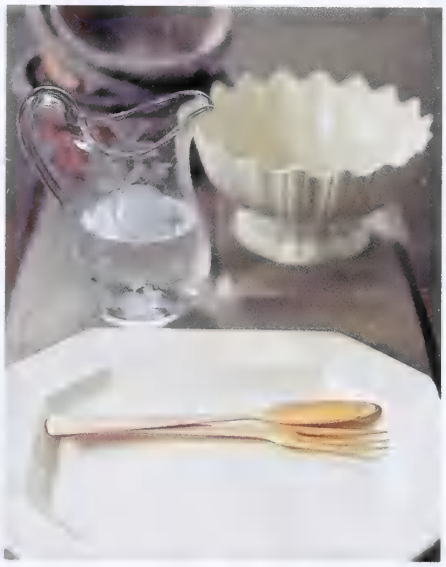
By comparison, the paint palette in Foley's tiny 900-square-foot Long Island cottage seems lavish: three shades of gray, plus linen white, and chalk. "If I had more rooms I might use shell pink or sage green," she says, trying to imagine such a radical idea, "but never in a house this small. Seeing the same colors from one room to the next gives the illusion of more space." Thus Foley has decorated the interior of her 1846 shingled house as one entity. Living room, kitchen–dining room, and bedroom share the same decorating elements: the crunchy textures of baskets, wicker, and straw rugs; collections of creamware and old silver; vintage linens and crochet; an occasional piece of rich old wood as an accent.

Foley decorates the same way in her Manhattan apartment. Her decorating aesthetic is so cohesive that she










*Despite small rooms and many collections, Tricia Foley's cottage never seems crowded or cluttered because pieces are artfully grouped on tables, shelves, and mantel. Clockwise from top left: The cottage in a Long Island farming village. Foley's nieces, Katie and Melissa, at the kitchen window. Wedgwood drabware pitcher on the living room mantel. "I use everything," Foley says about her beloved creamware. Well-stocked linen closet. Even family photos are organized. Vintage hand towels. More creamware platters. Center: Foley in her backyard wearing her only blue shirt. Opposite: Butler's tray, Foley's own design, stands against new gray-painted paneling.*

*"Seeing the same colors from one room to the next gives the illusion of more space," says Tricia Foley*

can move furniture and objects back and forth between cottage and apartment without causing a ripple. Although many people look at a country house as an opportunity to experiment with style and color, Foley gets all the experimenting she wants in her work—styling the photography of rooms and houses for books and magazine articles. "After a day of shooting I need to get back to my soft, soothing palette," she says.

Focused but spontaneous, Foley says, "I always seem to be looking for the perfect something." Several years ago it was a dining chair with just the right pitch and seat depth. "Someone was always crashing through the rickety chairs I bought at yard sales. I wanted something grown-up," she says about the wicker chairs she finally found. More recently Foley went on a search for the perfect gray paint—"warm, not cool." Benjamin Moore #1535 now glosses the new paneling installed around the living room fireplace and in the minuscule back hall. Both paneling and paint look as old as the 1846 cottage—just what the owner likes to hear. "I wanted my house to be natural and comfortable—not a museum—but I did want every detail to feel authentic," says Foley, describing its look when she bought it as "basement rec room," complete with fake knotty-pine paneling and faux-grained linoleum. After stripping away the 1960s decor, Foley set about getting some of the cottage's original character back— replastering walls, installing [illegible] pine floors.

Of [illegible] character that really shows through [illegible]vn. As her friends say, "It's so [illegible]





*Romantic but almost never frilly, Tricia Foley allows a few ruffles and flourishes in her bedroom. She has been collecting lacy linens since she was a teenager, going to estate sales around Northport, Long Island, where she grew up. Sleigh bed, circa 1810, was made in New York City.*

FOR MORE DETAILS,

SEE READER INFORMATION

# HEAVENLY HOSTING

*How do you guarantee that your guest cottage is all any friend could desire?*
*"Just live in it for a year," advises designer Michael Stanley*



*Michael Stanley linked disparate pieces (below) with one bold Brunschwig & Fils check. Wallcovering, Rose Cumming Ltd. Right, top to bottom: Near the tiny kitchen, antique English china picks up fabric colors. 'New Dawn' roses smother the cottage in June. Guests usually dine at the main house, but a generous table allows independence.*









By June Kurt Photography by Richard Felber Produced by Carolyn Englefield

*Stanley's scheme for visually enlarging a small bedroom and bath: clean white furnishings wrapped about with lively wallpapers*

**The first person** to stay in Michael Stanley's guest cottage on his farm in Thompson, Connecticut, found everything wrong with it. Ceilings too low. Not enough daylight. Entrance inconvenient. Absolutely no architectural interest. But then what can you expect of a chicken coop turned office? A lot, as it happened, especially since the first guest was the new owner himself, and this was where he was going to have to live while major work proceeded on the big house. Stanley is best known for a sophisticated, even dramatic style, so transforming the coop into a cheerful rose-covered cottage was, he says, "a chance to get in touch with my romantic side."

And a warm-hearted elfin house it is, with books, wineglasses, firewood, and down comforters all hospitably at hand. A living room-cum-kitchenette only 13 by 16 feet, flanked by two bedrooms and a bath, is just the sort of self-contained retreat that tempts guests to loiter over morning coffee rather than tramp across the lawn to rouse the host from his slumbers.

To compensate for dark rooms and ceilings only seven feet high, Stanley added sixteen new floor-to-ceiling windows. Then, to make gazing out of them a joy, he dug a pond and planted flowerbeds, conceiving "a little pavilion in a garden." A fireplace was built, the entrance got moved from the main room to a hallway, while shutters and wood-shingled siding did wonders for the exterior.

Although the designer lived amid unavoidable chaos for a while, when it came to decorating, he had a lovely time of it. "For a change, I didn't have to talk a client into my vision"—which called for a color scheme of blue and white softened by yellow and splashed with blacks; sunny wallpapers; and a hodgepodge of pieces from his shop, Brighton Antiques, in nearby Putnam. Slowly the right pictures and furnishings found their positions. "Living here a year helped get the kinks out," says Stanley. "I was happy here." Now that he's relinquished the place to guests who clamor for "their" bedroom, Stanley has no plans to change a thing.





*Guests can soak in a tub with a view (above right) while deciphering a picturesque toile pattern from Payne Fabrics on walls and ceiling. Below right: An exuberant cottage garden separates guest quarters and main house. Opposite: Painted white, an antique bed floats against rose-trellis wallpaper from Rose Cum[illegible].*






# PARTNERS, NOT CLONES

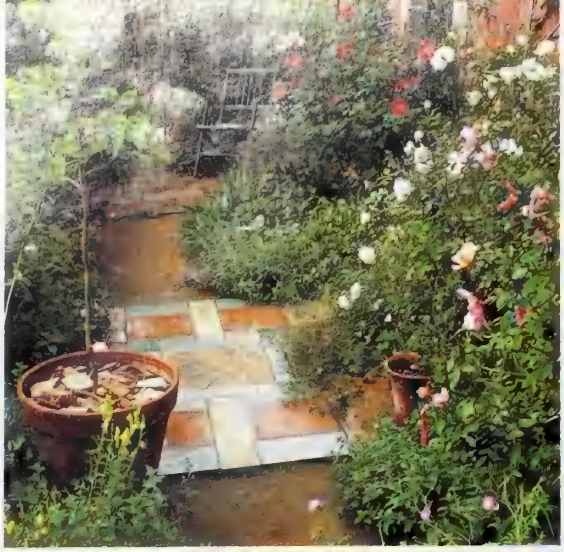
*The work of two L.A. garden designers, Cheryl K. Lerner and Judy M. Horton, is a happy collaboration, but at home each woman follows her personal star. Here is the Mediterranean scheme of Lerner, an Italophile; Horton's English version is next*

By Lynn Freed  Photography by Kathlene Persoff  Produced by Beverly McGuire Schnur

*Dreaming of Tuscany, Cheryl Lerner salvaged the front gates from an old house and had the posts put in. The front border is lavender, and the poppies were a delightful surprise. Planted from a packet, they were supposed to be orange but came up Italian red. Opposite: The back patio is an outdoor living room. 'Mme. Alfred Carrière', an old hybrid tea rose, climbs over the pergola and is in almost constant bloom. Once-skinny pergola pillars were rebuilt to suit the house. Lerner had the concrete pavers dyed to match her pots. Many of them are old olive jars. Pots are moved around, especially in summer.*

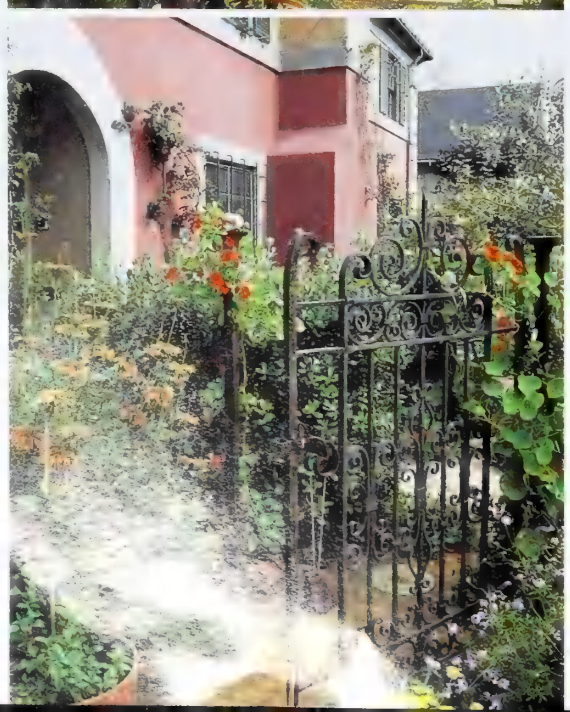


*Telling details, right, from the top: Three stone "carpets" are set along a path to the left of the front gate; inlaid in each are four squares of Italian 24-karat-gold mosaic tiles found at an old glass studio (setting the gold side down gives a watery shimmer). To the right of the front gate is the olive garden under whose trees grow herbs and other edibles—artichokes, salad greens. Strawberries flourish between the paving shards that form the octagonal patio. A pair of gates original to the property, now left and right of the front path, were found in the old garage. Opposite: In the Spanish-inspired back patio, a low wall serves as a ledge for succulents as well as a potting table or buffet, with hot and cold water and a sink. In the luxuriances here, hanging plants mingle with climbers, and potted plants are mixed around freely.*





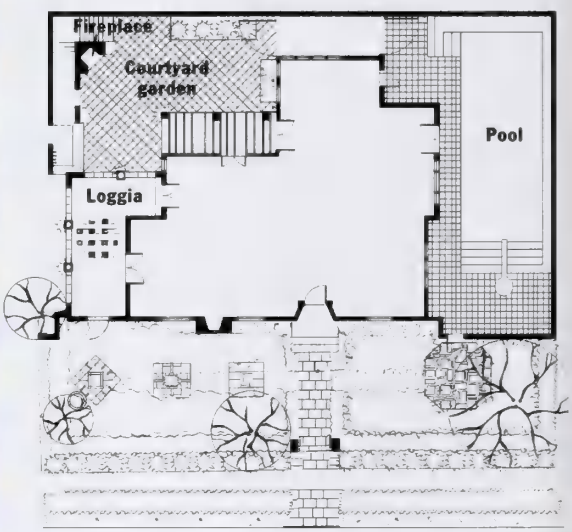




**When garden designer** Cheryl K. Lerner bought her 1920s house in the Hancock Park neighborhood of Los Angeles, it was "beige and sitting in a sea of suffering brown lawn." Today, the house is painted tomato and pumpkin, "chewy colors" reminiscent of her beloved Italy. And the garden—abounding in trees, flowering shrubs, vines, roses, creepers, hedges—simply extends this exuberance.

"You don't have a garden," says Lerner, "unless you have really good hardscape [outdoor architecture] and trees. Otherwise you have a collection of plants that are dormant half the year."

Lerner, by her definition, has a garden, and she designed it along the same vertical and horizontal lines as the house itself. It is small, placed mostly in the front and at the side of the house, and its separate areas are delineated by old iron gates, walls, hedges, pathways, patios. The effect is to make the outdoor space seem at least twice its actual size, and each area seems private, abundant, exotic and, above all, Mediterranean.




Many of the plants are in pots, which can be moved around for variety's sake, and Lerner particularly likes to use plants of southern Europe and derivatives from old California gardens. Some of her roses, for example, like the 'Rêve d'Or', 'Mermaid', and 'Alchemist', have been in California for at least a hundred years. She also has native California buttercups; California-friendly *Aristea ecklonii*; *Chasmanthe aethiopica* (a vast yellow-flowering corm); a leafless native tree (blue-barked Palo Verde) which comes out in a sea of yellow flowers in the spring, plus a non-fruiting grapevine covering one wall near her swimming pool.

Lerner and her partner, Judy Horton, feel strongly that people should not only look at their gardens but be out in them, live in them, savor them. "My garden," says Lerner, "is my church."



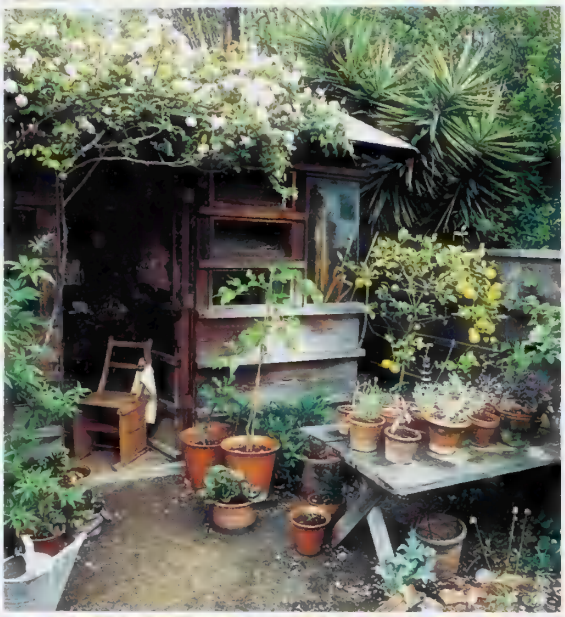


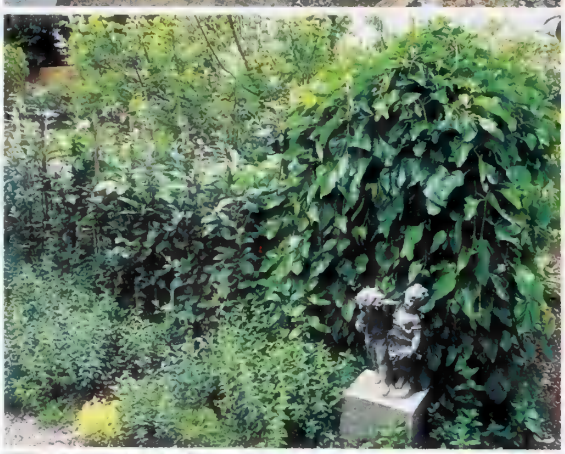
*In garden-designer partner Judy Horton's dream of England, a crushed-granite path leads into broken concrete, used as a mowing strip around the central lawn. An Escallonia entwined with Rosa 'Mermaid' against the back wall shades the pergola and Horton's bedroom on the second floor. California poppies work well with the color theme of this area.*



*In Horton's garden, right, from top: The original cement floor under the pergola, once a walkway between two houses, is now used as a casual sitting-dining space and pot garden with 'New Dawn' roses blooming overhead. A white 'Lady Banks' rose covers the roof of the potting shed, which was paved with bricks lying around in the original garden. An espaliered apple fence and a weeping mulberry screen the orchard area. A twelve-foot-wide mixed border of small trees, flowering shrubs, perennials, and roses maintains the sunset color scheme of the garden with oranges, reds, purples, and chartreuse on the hotter, south side, and softer pinks, whites, and grays on the cooler, north side. Opposite: The perfect spot to sit in the sun is the herb garden, with* Lavandula heterophylla *and lemon verbena behind the bench; pots of herbs and succulents fill in the spaces.*



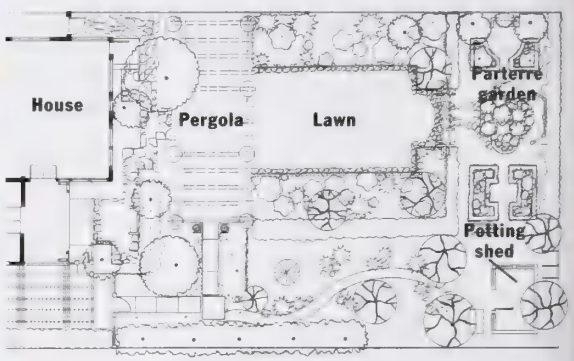






**Like an outdoor version** of an English country house or the horticultural equivalent of a favorite overstuffed chair, the garden of Judy Horton actually contains many of the same plants as that of her partner, Cheryl Lerner, but with a quite different effect. That, says Horton, is because the architecture of a house and the personality of its owner dictate the feel of the garden. Before she had a patch of earth of her own, Horton had an extensive garden library, heavy on English gardens. And her house is an English-inspired 1910 Craftsman design. Clearly her landscaping was predetermined.

When she moved in, the garden was a tabula rasa. There was only a Rangpur lime, an elm, and an old pergola in the back shading the area nearest the house. Horton set about designing the garden into a series of "rooms," or semi-enclosed little gardens, each having a different mood, and all arranged around a central rectangle of lawn. On the




far side of the lawn, to balance and echo the pergola, she built a portal and painted both structures light gray to match the gray of the house.

If there is a theme to this garden, it is roses and fruits. Roses are everywhere. Thirteen varieties of them twist around and over the pergola; they wind themselves into trees; they cascade over the roof of her potting shed. As for fruit trees, she began with apples and plums in her small orchard at the back, and since then she has added quince, medlar (an ancient Mediterranean fruit found in cloisters), a weeping mulberry, persimmon, and pomegranate.

Like partner Cheryl Lerner, Horton favors plants that grow best in the southern California climate, including native plants (lusting after lilacs is simply a waste of time, says she), and she also likes to use pots for flexibility. What she aims for is a garden in which something is always in bloom, something fragrant. And so she loves deciduous shrubs that have two seasons of interest—spring flowers and fall berries or seed heads, for example. Horton says, "I love it best when the garden is so overgrown that I can barely walk through it."









*Flights of fancy like Intérieurs' quirky little bedside lamp might wing away in this romantic room. Crisp sheets by Ellen Tracy for Fieldcrest-Cannon and a simple bed canopy—Hinson's sheer check—are grounded by the subtle tone-on-tone palette of white-trimmed gray Covington chintz slipcovers on Barbara Barry club chairs for HBF and putty-colored walls in Donald Kaufman paint. Motes of sunlight filter through unlined Schumacher linen curtains. Plaid silk throw, Hope & Wilder.*







*A potentially stodgy library (opposite) turns suddenly Swedish in the icy white draft of slipcovered Henredon chairs and D. Porthault for Dan River sheets—one of which has been cut and mitered to make a lavish tablecloth. Ikea's Swedish chairs in Waverly linen slipcovers, the forties-style plaster mirror from Arkitektura, and new creamware from Treillage bring a welcome northern light. Above: Top-of-bed fabrics from Liz At Home by Liz Claiborne make durable slipcovers for a French chair, and pert pillows provide attractive cushioning on the Baker sofa. Century's bold Spanish-look bookcase and the strong Michael Taylor Designs desk are balanced by a modern tea-table from Carole Gratale and Coconut Company's red painted chair, with an Agra carpet from Hakimian anchoring the room.*





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*On a cool summer sleeping porch (above), handsome, simple Crate & Barrel beds show the strength of the Weekend Collection by Martex, where flowery sheets are meant to mix with gingham checks and solids. A painted table from Paula Rubenstein and vintage McCoy vase from Rooms & Gardens have just the right down-home feel. Right: Done up in Ralph Lauren Home Collection curtains, rug, sheets, fabrics, wall paint, and even a finishing wall wash, the bedroom of a flea-market addict might be furnished with this old headboard. A big wicker trunk from Vintage Baskets stands in for a beside table—livable, pretty, and not a bit too sweet. John Rosselli enamel urns.*



# DESIGNS ON NATURE

*Wallpaper turns over a new leaf this season, with patterns ranging from abstract boughs to classic ivy tendrils. Also on a roll: neutral-toned papers with an emphasis on texture, real or faux*

By Jill Kirchner  Photography by Ilisa Katz
Produced by Kathleen Mahoney

In sync with the current appeal of all things natural and eco-friendly, the newest wallpapers are patterned with lush leaves and airy ferns, or woven with woodsy materials such as grass and straw. Wallpapers found in the market today also emphasize texture by mimicking the look of graining, burled wood, crackled paint, and other decorative finishes. These neutrals with interesting surfaces add depth and richness to the ivories and creams that so many rooms are wearing now, providing a more intriguing alternative to the plain pale wall we have seen so much of in fashionable rooms lately.

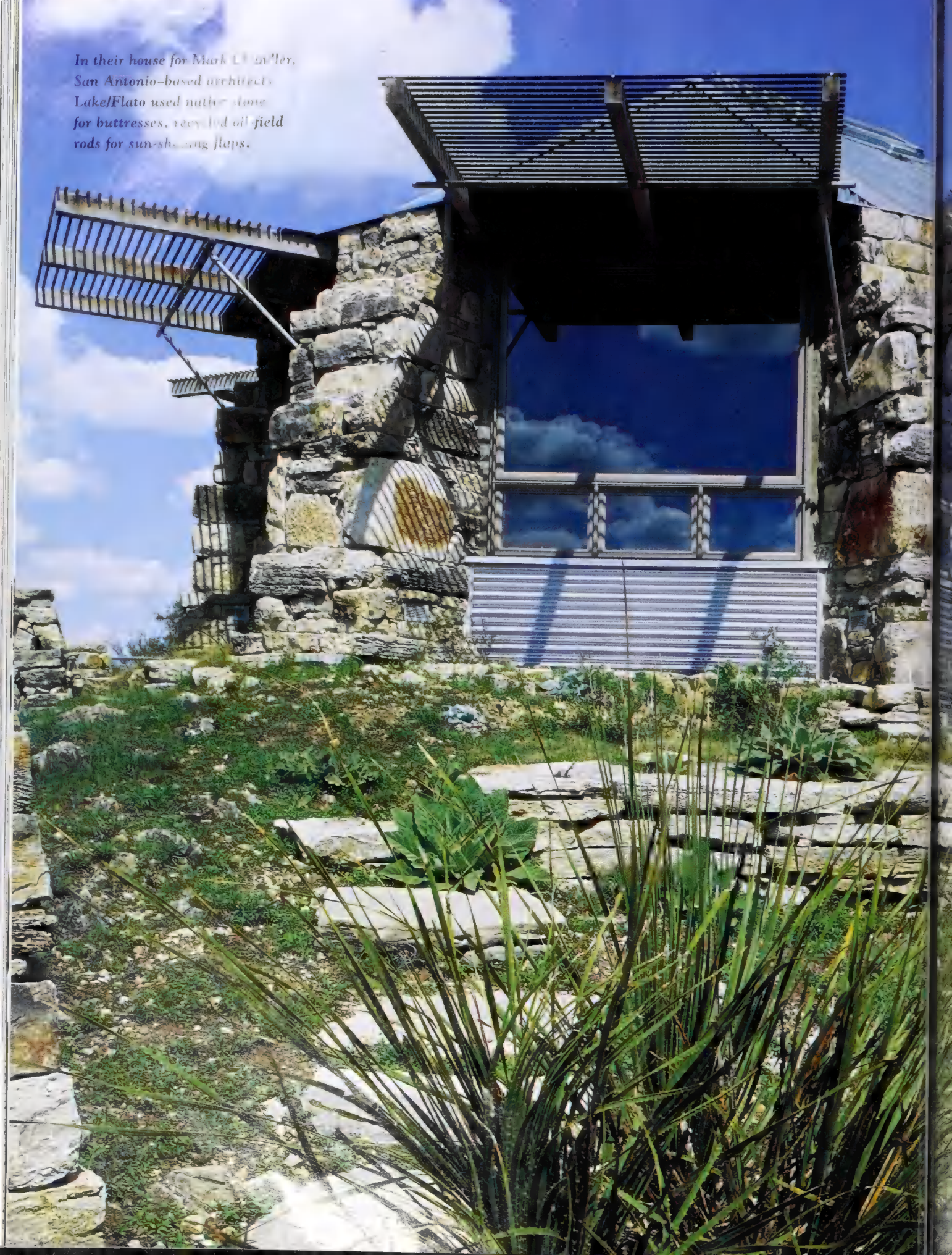
Wallpaper has always been an effective decorating tool for camouflaging damaged walls or awkward spaces, or for introducing warmth and scale to undistinguished ones. Either a pale textured example or the crisp pattern of verdant leaves and vines could be just what you need to refresh a dark hallway or cramped kitchen, or to soothe a bedroom or bath.






*Texture—in look or feel—is at the fore of both the retail and decorator markets. Left: 1 & 8. Warren Kimble's American Folk Art imitates wood graining in sea green or brown. 2. This pattern from the Echo Collection by Imperial has a tufted look. 3. Grass cloth from Imperial Wallcoverings. 4. French Crackle from Thibaut's Porcelaine collection mimics the effects of age. 5. Schumacher's Kushima Twill straw matting in a herringbone weave. 6. Spatter paint sparks Carey Lind Country Kitchen and Bath wallpaper from York. 7. Trompe l'oeil burled maple from Imperial. 9. Anaglypta, an embossed paper from Eisenhart, unfinished to paint in your chosen color; try it on a dado or ceiling. 10. African graphics from Gramercy. Above, botany lessons: 1 & 2. The leaf abstracted in Togo from Manuel Canovas. 3. What's the buzz? Bees on pinstripes from Cowtan & Tout. 4. Russet leaves fall across Laurier by Brunschwig & Fils. 5. Ferns with a hand-stamped look from Country Life's Hedges Collection. 6. Traditional ivy vines climb Angle Leaf from Scalamandré. 7. Tone-on-tone leaf prints from Osborne & Little's Atrium Vinyls Collection. 8. Painterly leaves swirl across Sanderson's Oakleaf.*

FOR MORE DETAILS, SEE READER INFORMATION.



*In their house for Mark Lo[illegible]ller, San Antonio–based architects Lake/Flato used native stone for buttresses, recycled oil field rods for sun-shading flaps.*

# WEDDED TO TEXAS

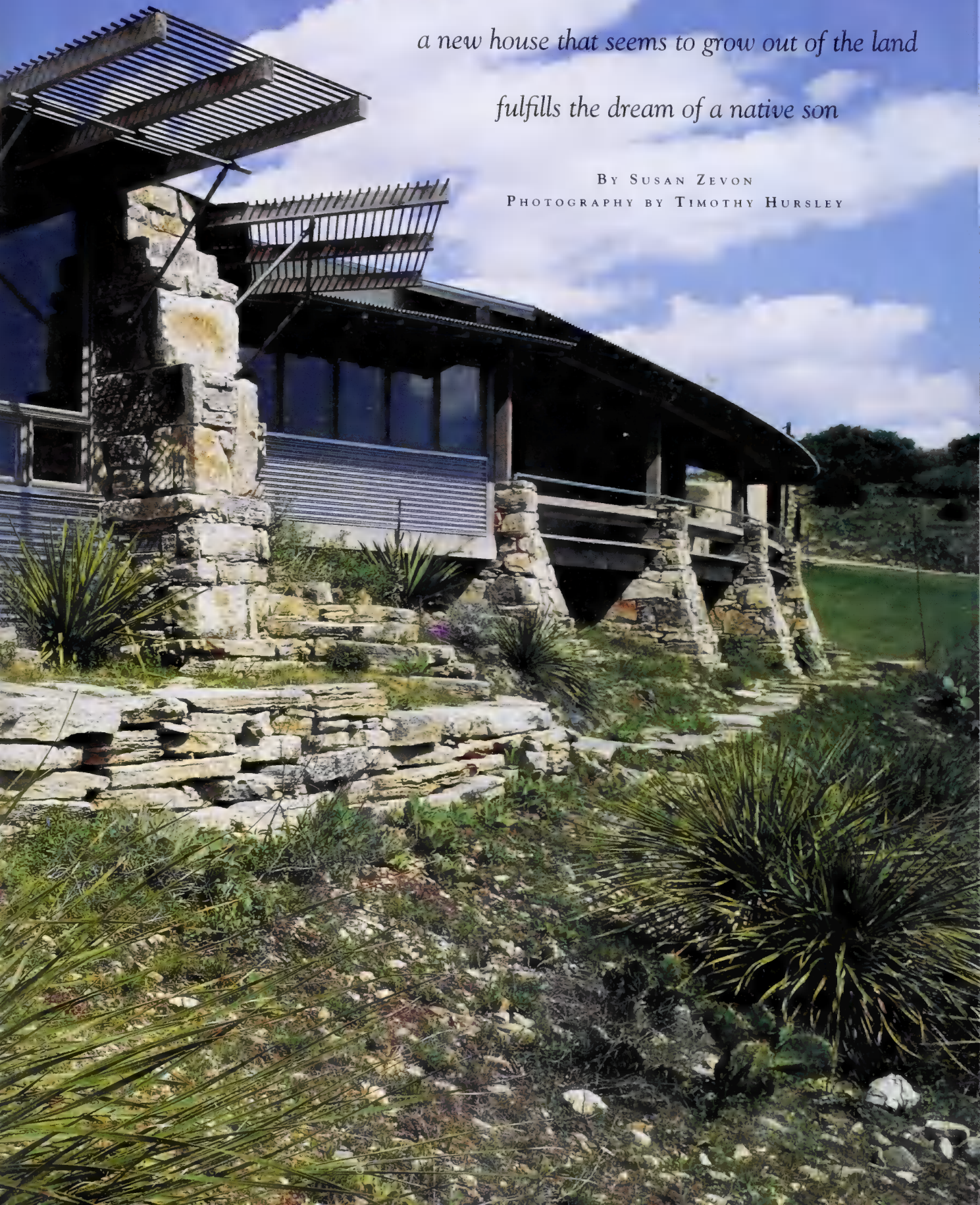
*On a hill-country ranch high above a river,*

*a new house that seems to grow out of the land*

*fulfills the dream of a native son*

By Susan Zevon

Photography by Timothy Hursley





**In the arid, sage-scented** hill country of central Texas, cowboys still ride the range, and local boys like Mark Chandler hope they can own a ranch when they grow up. By the time he was thirty, Chandler, trained as a physician, was owner and president of a biochemical company and ready to take on his own spread. He envisioned a weekend retreat where he and his friends could hunt and fish, and where his family could hold reunions.

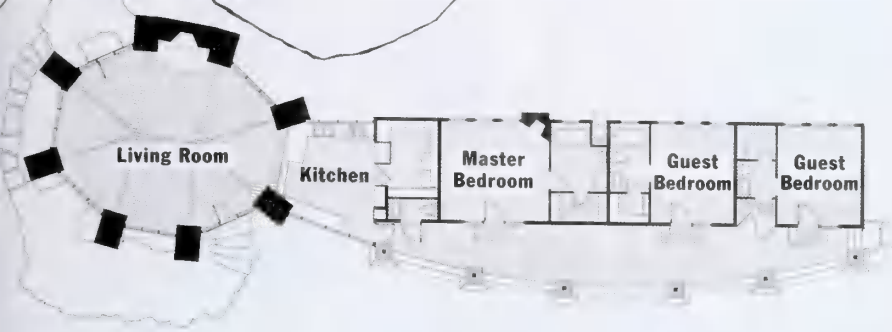
Even before Chandler had signed the papers on an 880-acre parcel overlooking the Llano River, he had chosen his architects, Lake/Flato. This San Antonio–based firm is known for its creativity in designing buildings sensitive to their settings. Chandler asked them for a three-bedroom house that would take advantage of [illegible] views and connect [illegible] outdoors—all this without [illegible] the beauty of the stark bluffs.

The project architect, John Grable, recalls, "Mark gave a lot of thought to the placement of the house." Chandler originally favored the highest point of land, but the architects, believers in the old Wrightian principle that a house should be not *on* the hill but *of* the hill, proposed building on a small knoll on one of the cliffs.

The location settled, Lake/Flato drew design inspiration from the 1921 dining hall of a lodge in the High Sierras by Bernard Maybeck, the distinguished California architect. Made from stone piers and widely spaced windows, Maybeck's hall appeared to be a work of nature gently refined by man—exactly what was wanted here. Pictures of it convinced Chandler that he could indeed build without compromising the site.

Lake/Flato erected massive buttresses of limestone gathered on the property, so they look as though they [illegible] from the earth. The color of the corrugated roof blends into the big Texas sky, and immovable flaps over the windows provide shade; eventually hardy mustang grape growing on the flaps will further blend the house into the landscape.

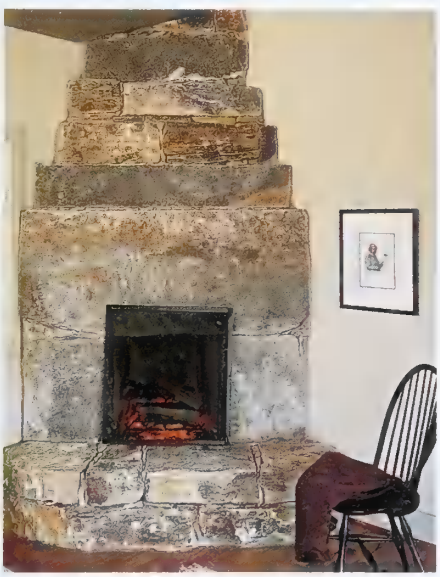
The house is one room deep (see plan, opposite top), providing both natural ventilation and views on opposite points of the compass. A huge octagonal living room stands at one end; a kitchen, which the architects think of as a "knuckle," comes next, and then a stretch of independent bedrooms and baths entered from a long porch with a curving flank. "The porch," Ted Flato says, "allows each bedroom to be a separate little house." Many guests call this their favorite space. According to Chandler, "There is nothing like being on the porch with a storm coming up from the west. This house forces you to deal with nature and the people at hand. That's what I want. I don't even have a phone."





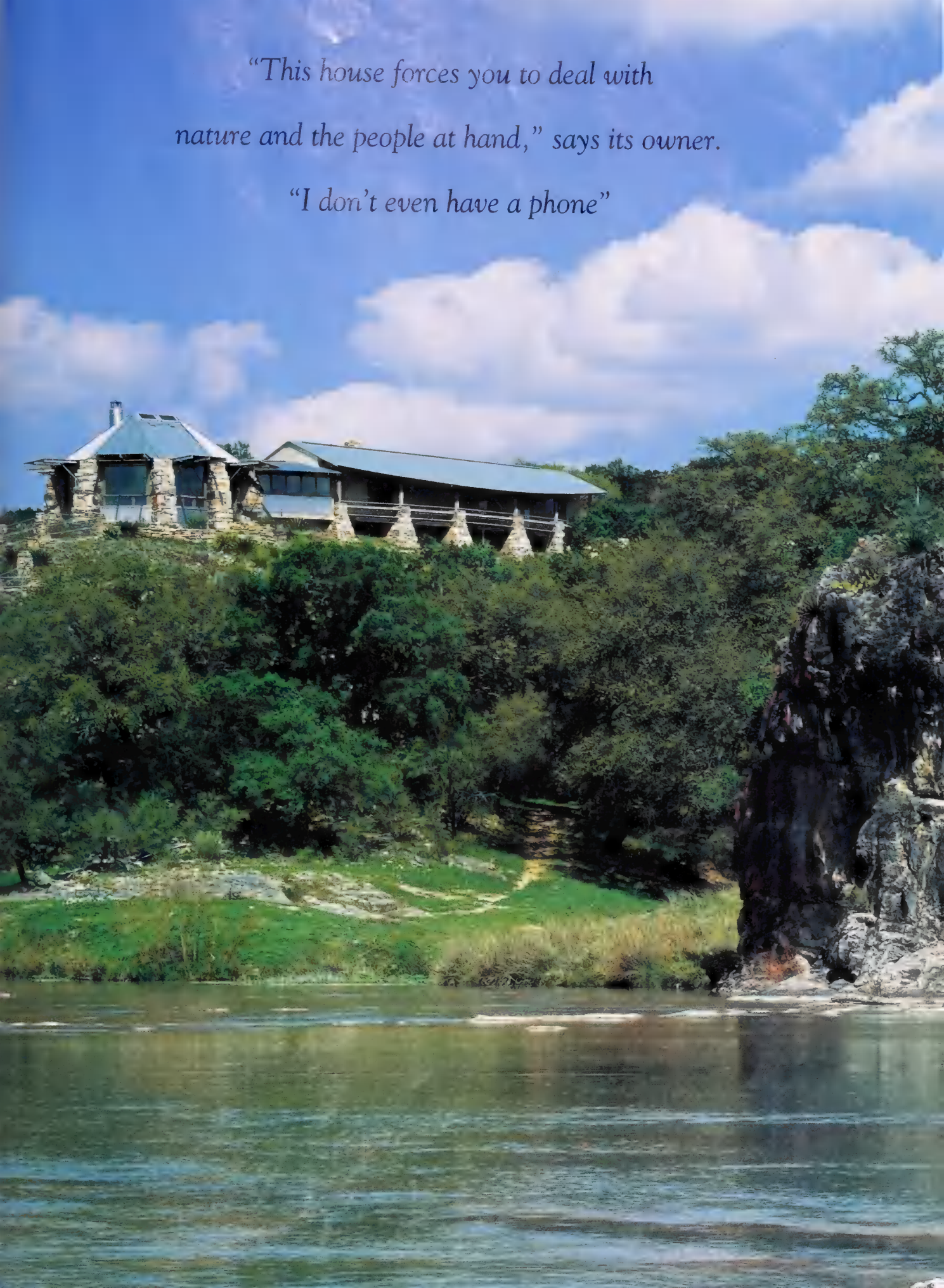




*June Rogers, the interior designer of the house, later married the owner. She combined traditional and contemporary furnishings to relax the huge main room (opposite). This page, clockwise from center left: Access to the bedrooms is only through the long porch, an outdoor corridor that also leads to the kitchen. A counter separates the kitchen from the main room. The fireplace in the master bedroom is made from local limestone. Pillows, rug, and antique quilt from Thos. K. Woodard in master bedroom.*




"This house forces you to deal with
nature and the people at hand," says its owner.
"I don't even have a phone"



*Serve these savory soufflés as appetizers or accompaniments to the entrée: Shropshire blue cheese soufléed pudding (right) topped with shaved Parmesan cheese and sauced with cream, and spinach soufléed pudding (above).*

By Jane Ellis  Photography by Gentl & Hyers

# SOUFFLÉS WITHOUT FAIL

## *Two bake-ahead savory soufflés and two classic sweet ones*

**Puffed, quivering,** and creamy, soufflés always dazzle the diner but often fill the cook with fear. The secret to the success of the savory soufflés shown here is that they're cooked twice—the first time in a bain-marie (water bath), then cooled and refrigerated for up to two days. Unmolded, they are set in an ovenproof plate, dressed with cream, and baked again for ten minutes. "They always work, and are more forgiving than the classic soufflé," says Tom Rapp, an architect turned cook who owns the American bistro Etats-Unis in Manhattan with his son, Jonathan. Soufflés are the big draw at Etats-Unis—one or two of the Rapps' savory inventions are always on the menu. "No need to worry if they sink a bit," says Rapp. "They won't collapse dramatically, they'll just settle gently."

It's the classic hot chocolate soufflé, however, that outsells everything else at this bistro. Customers return time and again for this dessert alone, and they gladly wait until the soufflés have risen to perfect puffiness with the center soft and saucy. >

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*No dessert produces as exciting a climax to a meal as a classic soufflé. Etats-Unis's perfectly pouffed lemon poppy seed soufflé (left) and chocolate soufflé with a rich melting center (below) are the ultimate dessert seductions.*

### SHROPSHIRE BLUE CHEESE SOUFFLÉED PUDDINGS

- ½ cup butter
- ½ cup flour
- 2 cups half-and-half
- ½ cup Shropshire blue cheese, or other top-quality blue cheese, about ¼ pound
- ¼ cup grated Parmesan cheese plus extra shavings for garnish
- 8 egg yolks
- Salt and freshly ground black pepper to taste
- 10 egg whites, room temperature
- Pinch of cream of tartar
- ½ cup heavy cream
- Chopped fresh chives

Melt the butter in a saucepan over low heat. Add the flour, stirring constantly until completely incorporated. Slowly stir in half-and-half. Cook and stir mixture with a wire whisk until thickened and [illegible] minutes. Stir in cheeses and heat until [illegible]. Remove from heat and beat in egg yolks one at a time. Season with salt and pepper to taste; the mixture should be slightly overseasoned.

Beat the egg whites with cream of tartar in a bowl with an electric mixer until soft peaks form. Do not overbeat. Carefully fold egg whites into cheese mixture. Divide mixture among eight buttered 4-by-2½–inch ramekins, filling them to about ¼ inch from the top. Carefully place filled ramekins in a shallow roasting pan. Pour in enough hot water to come ¾ of an inch up the sides of the ramekins. Bake in a preheated 350°F oven for 40 to 45 minutes or until the tops are set and brown. Remove from oven. Soufflés can be prepared up to this point and kept at room temperature for several hours or covered in plastic wrap and refrigerated overnight or up to two days.

To serve: Run a knife around the edges of soufflés. Gently unmold soufflés into the [illegible] of your hand and place right-side-up on ovenproof dishes. Drizzle 1 tablespoon cream over the top of each soufflé. Return soufflés to a preheated 400°F oven for 15 to 20 minutes, or until the cream is slightly brown and bubbly. Garnish with Parmesan shavings and fresh chives. Serve immediately. Serves 8.

### SPINACH SOUFFLÉED PUDDINGS

- ½ cup butter
- ½ cup flour
- 2 cups half-and-half
- 8 egg yolks
- 1½ pounds spinach, washed, dried, puréed, and wrung out, about 1½ cups
- 2 teaspoons salt
- 1 teaspoon freshly ground black pepper
- 10 egg whites, room temperature
- Pinch of cream of tartar
- ½ cup heavy cream
- Zest of one lemon

Melt the butter in a saucepan over low heat. Add flour, stirring constantly until completely incorporated. Slowly stir in half-and-half. Cook and stir mixture with a wire >

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whisk until thickened and smooth, about 2 minutes. Remove from heat and beat in egg yolks one at a time. Add spinach and season with salt and pepper. Taste to correct seasoning; the mixture should be slightly overseasoned.

Beat the egg whites with cream of tartar in a bowl with an electric mixer until soft peaks form. Do not overbeat. Carefully fold egg whites into spinach mixture. Divide mixture among eight buttered 4-by-2½–inch ramekins, filling them to about ¼ inch from the top. Carefully place filled ramekins in a shallow roasting pan. Pour in enough hot water to come ¾ of an inch up the sides of the ramekins. Bake in a preheated 350°F oven for 40 to 45 minutes or until the tops are set and brown. Remove from oven. Soufflés can be prepared up to this point and kept at room temperature for several hours or covered in plastic wrap and refrigerated overnight or up to two days.

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### LEMON-POPPY SEED SOUFFLÉS

**1½ cups milk**
**¼ cup poppy seeds**
**Peel of 2 lemons, pith removed, cut into broad strips**
**¾ cup superfine sugar**
**3 egg yolks**
**½ cup flour**
**2 tablespoons Grand Marnier**
**Juice of 1 lemon**
**¼ teaspoon salt**
**6 egg whites, room temperature**
**Pinch of cream of tartar**
**Confectioners' sugar**
**Slivered lemon zest for garnish**

Scald the milk, poppy seeds, and lemon peel in the top of a double boiler set over simmering water. Remove from heat and let mixture sit for 10 minutes. Discard peel.

Whisk together the sugar, egg yolks, and flour in a bowl. Add mixture to the scalded milk in the top of the double boiler and blend thoroughly. Add the Grand Marnier, lemon juice, and salt. Set mixture back over simmering water and stir constantly until somewhat thickened and smooth, about 4 minutes. Remove from heat and let cool. The recipe can be prepared to this point up to two days in advance and refrigerated. Bring to room temperature before using.

When ready to bake soufflés, beat the egg whites with cream of tartar in a bowl with an electric mixer until soft peaks form. Carefully fold beaten egg whites into lemon mixture. Divide mixture among six 4-by-2½–inch buttered and sugared ramekins. Bake in a preheated 350°F oven for 25 to 30 minutes. Remove from oven and dust tops with confectioners' sugar and garnish with lemon zest. Serve immediately. Serves 6.

### CHOCOLATE SOUFFLÉS

**2 tablespoons unsalted butter**
**5 tablespoons superfine sugar**
**10 ounces best-quality semisweet chocolate, chopped**
**1 cup heavy cream**
**1 tablespoon dark rum**
**1 tablespoon vanilla extract**
**½ teaspoon salt**
**6 egg yolks**
**9 egg whites, room temperature**
**Pinch of cream of tartar**
**Confectioners' sugar**

Melt the butter, sugar, chocolate, cream, rum, vanilla, and salt together in a saucepan over low heat, stirring as necessary to prevent scorching. When chocolate has melted, remove mixture from heat and cool slightly. Add the egg yolks, one at a time, and stir until completely incorporated. The recipe can be prepared to this point up to two days in advance and refrigerated. Bring to room temperature before using.

When ready to bake soufflés, beat the egg whites with cream of tartar in a bowl with an electric mixer until soft peaks form. Carefully fold whites into chocolate mixture. Divide mixture among six 4-by-2½–inch buttered and sugared ramekins. Bake in a preheated 350°F oven for 20 minutes. The tops should rise, but the centers remain creamy. Dust with sugar and serve immediately. Serves 6. ■

## Obsessions

*Continued from page 66*

an owner's possessions. "Sometimes you can re-create a room from the description of chairs, clocks, Bibles, the contents of the pantry," says Darby.

•Study early town maps. Some houses look centuries old but may have been built in the 1920s, when people were enamored of Colonial America. Other houses are old but were moved to their current site. Maps will confirm which buildings were present in earlier times.

•Make a database of dates and facts concerning people who had anything to do with the house—former owners, developers, local craftsmen—and then interview them. Ask as many specific questions as possible—how were your rooms furnished, what were the rugs like, what could you see out the window?

•Gather visual material. A next-door neighbor is likely to have a photograph of your house—the backdrop of a photo taken on his lawn. Look through church archives and newspaper morgues for pictures of former residents.

•If you have a Victorian or early-20th-century house, research old magazines. Home and architecture magazines as well as *Ladies' Home Journal* published the work of prominent American architects. They also offered house plans that will enable you to get an idea of how your house compared to the ideal of the time.

•Don't forget to contact your local or state historical or preservation society for brochures on researching your house's history. Often they have material that can help you make use of your state's resources. ■

*Claire Whitcomb has coauthored two books of historical anecdotes,* Oh Say Can You See *and* Great American Anecdotes *(Quill).*




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1

*1. My vase looks like Wedgwood jasper, but it has no identifying mark. It measures 5 inches high. What do you think it is?*

***A.T., Seneca, SC***

You have a copy of the famous Greco-Roman cameo glass vase known as the Portland Vase. The vase was smashed in 1845, while on loan to the British Museum. In 1790 Josiah Wedgwood made about ten jasperware copies of the original. The first Wedgwood version was blue with white decoration and handles. Wedgwood and many other companies have since manufactured copies in various colors and sizes. The gold trim and glossy glaze on your piece suggest that it was made during the 20th century. It is worth $50.


2

*2. In the 1970s we bought this hexagonal wooden table—17 inches high with scroll decorations on the top and part of the base.*

***B.B., Dripping Springs, TX***

Your table is called a tabouret, or "little drum." The design originated in France in the 17th century, but the shape and term continued to be used in Europe and America long after. The designs on the table were made by burning the wood. Pyrography work was popular at the turn of the 20th century. Tabourets were purchased ready-made, or in kits that could be decorated at home. Most were made from basswood. A tabouret originally sold for about $4, but today yours would bring $300.


3

*3. I have several dessert plates from my husband's family. They are marked on the back "A. Hache & Pepin LeHalleur." I think they are from Egypt.*

***S.K., Chatham Township, NJ***

Hache & LeHalleur were well-known porcelain decorators who worked in Vierzon, France, between 1845 and 1872. Your plate with an orange in the center is all hand-painted with burnished gold trim. A well-decorated fruit plate is worth about $150.


4

*4. My big blue bowl is marked with the intertwining initials E and B on top of an anchor. What is its origin and value?*

***N.B., St. Simons, GA***

Ernst Bohne and Sons of Rudolstadt, Germany, used the anchor mark from 1878 to about 1920. The company, which made decorative porcelain, figurines, coffee and tea sets, became a branch of Brother Heubach in 1920 and was later sold to Albert Stahl & Co., which closed in 1962. A large piece like yours, which was called a centerpiece bowl, will sell for $600 today.


5

*5. I purchased my bentwood settee years ago at a garage sale. It is upholstered in velvet. How much is it worth?*

***B.W., Lake Forest, IL***

The 1904 Thonet Brothers catalog pictures a settee like yours, although the original version had a cane seat and backrests. Michael Thonet patented the process for making bentwood furniture in the mid-1800s in Austria. His sons carried on the business and Thonet furniture is still available today. Since your settee is in such good condition, it will bring $500.

**To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.**

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more details, see Reader Information for "It's So Trish," page 90

**48 THE NEW GARDEN CLUBS** **Northwest Perennial Alliance,** PO Box 45574, University Station, Seattle, WA 98145; contact: Marion Raitz; 206-451-3982. Membership fee: $15. **Long Hill Reservation,** 572 Essex St., Beverly, MA 01915; 508-921-1944. Write or call to become a garden volunteer. **Horticultural Alliance of the Hamptons,** PO Box 202, Bridgehampton, NY 11932; 516-537-2223. Dues: $35.

**62 QUICK FIX FOR A SUMMER RENTAL** *Pages 62 and 63 Living room:* **Noguchi lamps,** #UF4J1; #UF4-L8, $935, $1,200—Akari-Gemini, Inc. (M), 1012 Monte Dr., Santa Barbara, CA 93110; 805-563-5444. **Fabric on chairs, sofa, pillow,** Simsbury Stripe, The Country Collection #659461, wedgwood, $29/yd—Waverly (R); 800-423-5881. **Pillow**—Island Trading (R), 401 Lafayette St., New York 10003; 212-477-9066. Bowl, #10006, $42/ea.—Guggenheim Museum Store (R), 1071 Fifth Ave., New York 10028; 212-423-3615. **Fabric** (on bench), Water sheet, $22.50/twin flat—Area (R), 180 Varick St., New York 10006; 212-924-7084. **Baskets**—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. *Bedroom:* **Mosquito netting,** organza, $420—Island Trading, see address above. **Posters**—The Guggenheim Museum Store, see address above. **Straw mats**—Third Avenue Bazaar (R), 1362 Third Ave., New York 10021; 212-861-5999. *Guest bedroom:* Nautical sounding maps, $10/ea.—Hagstrom Maps (R), 57 W. 43 St., New York 10019; 212-398-1222. *Bathroom:* **Posters**—The Guggenheim Museum Store, see address above. **Trash can**—Third Avenue Bazaar, see address above.

**68 FREELY MODERN** *Pages 68 and 69:* **Svenskt Tenn,** Strandvägen 5, Box 5478, 114-84 Stockholm, Sweden; 011-468-670-1600.

**78 CALMING INFLUENCE** *Pages 78 to 83: Designer:* **Barbara Barry,** 9526 Pico Blvd., Los Angeles, CA 90035; 310-276-9977. *Remodeling architects:* **Tichenor & Thorp,** 8730 Wilshire Blvd., Beverly Hills, CA 90211; 310-358-8444. **Ceiling lamp,** Floatation, by Ingo Maurer, $1,540; **The Cab Chair,** Cassina, $876/ea.—Diva (R,T), 8801 Beverly Blvd., Los Angeles, CA 90048; 310-278-3191. **Artwork:** *Entablature* by Roy Lichtenstein, 1971. *Living room:* **Sofa; club chairs; ottoman; side chairs; coffee table**—Barbara Barry, see above. **Fabric** on sofa, club chairs, and ottoman, Guideboat by Gretchen Bellinger, $111/yd.—Bradbury Collection (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-657-3940. **Slipper chairs, Paris card table**—Donghia (T), 8687 Melrose Ave., Ste. G 196, Los Angeles, CA 90069; 800-366-4442. **Nesting tables** by Josef Hoffmann, $1,045/set of four—ICF (R,T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-659-1387. **Metal cylinder table**—Formations (T), 8746 Melrose Ave., Los Angeles, CA 90069; 310-659-3062. **Table lamp**—John Saladino (T), 305 E. 63 St., New York 10021; 212-838-0500. **Carpet,** Haargen-Rips wool—S & J Biren (R,T), 9563 W. Pico Blvd., Los Angeles, CA 90035; 310-553-0971. **Artwork:** *Black Egg Black Lemon* by Donald Sultan, 1986; *Two Women* by Jan Yoors, 1977; Pablo Picasso, 1969; *Untitled,* by Lee Krasner, 1942; *Untitled* by Otto Boll, 1986 (wire arc hanging). *Dining room:* **Dining table,** LC6 by Le Corbusier, $1,430—Diva, see above. **Dining chairs**—Barbara Barry, see above. **Chandelier,** Fortuny hand-painted silk, $1,695—Upstairs At Diamond (R), 617 S. La Brea, Los Angeles, CA 90036; 213-933-5551. **Sideboard**—Not So Far East (R,T), 160 S. La Brea, Los Angeles, CA 90036; 213-933-8900. **Artwork:** *Untitled* by Paul Polaro, 1984. *Untitled* by Bob Moore. *Bedroom:* **Bed fabric,** Tela Sardegna—Keith McCoy (T), 8710 Melrose Ave., Los Angeles, CA 90069; 310-657-7150. **Linens**—The Golden Goose (R), PO Box 108, Mendocino, CA 95460; 707-937-4655. **Side tables; mirror; round table**—Barbara Barry, see above. **Lamps,** Rafaela—Donghia, see above. **Carpet,** Mirage—S&J Biren, see above. **Drapery,** linen—Diamond Foam & Fabric (R), 611 S. La Brea, Los Angeles, CA 90036; 213-931-8148. **Armchairs; ottomans,** Banquo—Donghia, see above. **Fabric,** Smoke by Rogers & Goffigon—Oakmont (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-659-1423. *Bathroom:* **Mirrors; cabinetry**—Barbara Barry, see above.

**84 JOYFUL CONTRAST** *Pages 84 to 89: Designer:* **Kelly Harmon,** Kelly Harmon Interiors & Design, c/o Parks Palmer, 1990 S. Bundy Dr., Ste. 600, Los Angeles, CA 90025-5240; 310-459-8206. *Architect:* **Philetus H. Holt,** Holt, Morgan, Russell Architects, 350 Alexander St., Princeton, NJ 08540; 609-924-1358. *Dining area:* **Rug**—Y&B Bolour (R), 920 N. La Cienega Blvd., Los Angeles, CA 90069; 310-659-1888. **Chair fabric,** antique Fortuny—Keith McCoy & Associates (T), 8710 Melrose Ave., Los Angeles, CA 90069; 310-657-7150. **Floor tiles,** 16" x 16" Spanish pavers, Tierra Valenciana—Ann Sacks (T), 103 S. Robertson Blvd., Los Angeles, CA 90048; 310-285-9801. *Living room:* **Ottoman and sofa**—Rose Tarlow (T), Melrose House, 8454 Melrose Place, Los Angeles, CA 90069; 213-653-2122. **Ceiling and walls,** hand-rubbed—Karin Linder, 629 E. 6 St., #5, New York 10005; 212-598-0559. *Den:* **Rug,** Tabriz—Y&B Bolour, see above. **Painting,** Elyse Harmon—through Kelly Harmon Interior Design. **Oak paneling and bookshelves,** Louis XVI oak paneling—Richard Yeakel Antiques (R,T), 1099 S. Coast Hwy., Laguna Beach, CA 92651; 714-494-5526. *Kitchen/Outside house:* **Iron gates; cross weathervane**—Salvador Garcia, S.V.G. Ironworks, 5141 W. Jefferson Blvd., Los Angeles, CA 90016; 213-935-8445. *Master bedroom:* **Bed linens**—Anachini (R), 466 N. Robertson Blvd., Los Angeles, CA 90048; 310-657-4292. **Upholstery fabric** on Louis XVI chair, Damas Chinois Creme, #31787001—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Canopy and side curtain fabric** by Tressard, San Marco dupponi natural silk—Jeffrey Stevens Wallcoverings & Fabrics (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069; 310-652-3050. *Samantha's bedroom:* **Headboard; canopy; stool fabric,** back-side of Coredila cotton print #62832.0—Brunschwig & Fils (T), Pacific Design Center, 8687 Melrose Ave., # B653, Los Angeles, CA 90069; 310-659-9800. **Bed linens**—Anachini, see above.

**90 "IT'S SO TRISH"** *Pages 90 to 95:* **Paint:** living room, color: #1535; bathroom, Linen White; kitchen/bedroom, China White—Benjamin Moore (M); for stores: 800-826-2623. **Parlor Club Chair,** wicker, 34.5" h., 26" w., 24.5" d. in white finish, #7424-05, other colors available, $368—Palecek (T), PO Box 225, Richmond, CA 94808; 800-274-7730.

**96 HEAVENLY HOSTING** *Pages 96 to 99: Designer:* **Michael Stanley,** Michael Stanley Design and Antiques, Box 244, Thompson, CT 06277; 203-928-0219 or 212-316-1949. *Living room:* **Wallcovering,** Bandbox stripe light yellow, #W1900-8—Rose Cumming Ltd. (T), 232 E. 59 St., New York 10022; 212-758-0844. **Chair and sofa fabric,** Potomac linen check #69052-01—Brunschwig & Fils (T), 979 Third Ave., 11 and 12 flrs., New York 10022; 212-838-7878. **Faux finish** on mantel—Michael Barnum & Eric Erbelding, Avatar East, 295 Harvard St., Ste. 409, Cambridge, MA 02139; 617-876-2525. **Fringe on sofas and pillows,** Lemon, #13810—Payne Fabrics (T), 979 Third Ave., 15 Fl., New York 10022; 212-752-1960. *Bathroom:* **Wallcovering**—Payne Fabrics, see above. **Wallcovering,** Lattice Rose, pink/cream, #W1807-1—Rose Cumming Ltd., see above. **Bright** (R,T), 91 Main St., Putnam, CT 06260; 860-928-1419.

**100 PARTNERS, NOT CLONES** *Pages 100 to 107* **Judy M. Horton** ▪ **Cheryl K. Lerner;** 213-933-0501; fax: 213-934-6063. *Landscape architect for Lerner garden:* **Brian Tichenor,** Tichenor & Thorp, 8730 Wilshire Blvd., PH, Beverly Hills, CA 90211; 310-358-8444. *Landscape architect for Horton garden:* **Frances Knight;** 310-454-6746.

**108 BED LINENS UNLIMITED** *Pages 108 and 109* **Sofa,** Wicker, 3-seat, #95-0070-047, $2,772—L. & J.G. Stickley (M), 1 Stickley Dr., PO Box 480, Manlius, NY 13104-0480; 315-682-5500. **Chair in raffia** by Robsjohn-Gibbings, $3,350—Aero (R), 132 Spring St., New York 10012; 212-966-1500. **Elm coffee table** by Chris Lehrecke Furniture, $3,600—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Celadon crackle platter,** 18", $125; **vase,** 14", $100; **grid placemat,** bleach, $120; **hurricane lamps,** $150/ea.—Calvin Klein Home (M); 800-294-7978. **Andirons and fire tools,** antique, $2,500—Elizabeth Street (R), 1190 Second Ave., New York 10021; 212-750-7050. **Basket,** $225—Coconut Company (R), 131 Greene St., New York 10012; 212-539-1940. **Club chairs,** #1231, $924/ea.—Lee Industries (M), 2502 N. Ashe Ave., Newton, NC 28658; 704-464-8318. **Chair fabric,** Mini Awning Stripe linen yarn dye duvet cover, pale blue and white, $700/full/queen; **pillow on chairs,** Eyelet Rib Stitch, bisque, $175; **lace throw,** sky, $150—Calvin Klein Home, see above. **JMF side table** by FreWill, #T 3020-4, oak, $800—Dennis Miller & Assoc. (T), 306 E. 61 St., New York 10021; 212-355-4550. **Wood and leather chair,** $4,750/pr.—James Hepner Antiques (R), 130 E. 82 St., New York 10028; 212-737-4470. **Chair,** #Y226, $1,701—Profiles (T), 200 Lexington Ave., New York 10016; 212-689-6903. **Painting,** *Kohl* by Paulin Gagon, $6,000—Jain Marunouchi Gallery (T), 979 Third Ave., New York 10022; 212-355-8606. **Console,** 1940s Gio-Ponti, $3,500—41 (R), 41 Wooster St., New York 10013; 212-343-0935. **Lamp** (on console), bookcloth and calfskin with rounded shade, $1,375—Aero, see above. **Photograph,** *Classic Head on Book* by Horst P. Horst, $3,500—Staley-Wise Gallery (R), 560 Broadway, New York 10012; 212-966-6223. **Georgica platter,** white, $100; **pitcher,** $75; **tall decanter,** $100; **short decanter,** $90; **water glass,** $30—Calvin Klein Home, see above. **Rug,** Super Seagrass, 12' x 20', $41/sq. yd.—Carpet Innovations (T), 588 Broadway, New York 10012; 212-966-9445. **Cushions,** Matelassé bedspread, white plaid, $235 full/queen; **Ravioli pillow,** Dusk/White, $125; **Needle rib cashmere pillow,** Turtledove, $325; **throw,** Needle Rib, chamomile, $1,375—Calvin Klein Home, see above. **Photograph** by Horst P. Horst—Staley-Wise Gallery, see above.

*Pages 110 Location:* **Whipoorwill Farm,** Garrison, NY; on sale through Houlihan/Lawrence Inc., Robert P. Marini, 914-279-6191. **Bed,** Diego style day bed, antique gold, $2,040—Ironware Int'l. (M), 710 Fessey Park Rd., Nashville, TN 37204; 615-269-5657. **Bedspread,** Kiwi and Blue Corn, Easy Care, full size, $18.99—Wamsutta (M); 800-344-2142. **Bolsters and curtains,** Colette sheets, elite sateen, full, $39.99; Engine colors, Supercale Plus solid colors, $15.99/full—Wamsutta, see above. **Throw,** cashmere, persimmon, $395—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Throw pillows,** striped silk pillows in Curry and Green Tea, $112/ea.—Garnet Hill (M); 800-622-6216. **Curtain rod,** Krok, silver, $22—Ikea (M), East Coast 410-931-8940; West Coast 818-912-1119. **Stone tabouret,** #3016, $1,018—Michael Taylor Designs (M), 2415 17 St., San Francisco, CA 94110; 415-558-9940. **Inlay elbow rest**—John Rosselli Int'l. (R), 523 E. 73 St., New York 10021; 212-772-2137. **Wing chair,** till chair, #Y192, $3,755—Profiles, see above. **Wood vase**—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Green vase,** $155—Aero, see above. **Drawing,** *Vogue Espana* by Ruben Toledo, $275; *Portrait of Diane Carrol,* $1,200—Stubbs Books & Prints (R), 153 E. 70 St., New York 10021; 212-772-3120.

*Page 111: Location:* **The Castle,** Garrison, NY; on sale through Houlihan/Lawrence Inc., Robert P. Marini, 914-279-6191. **Bed,** Meridiana, queen, $1,180—Flou (M), 642 rue de Courcelle, Ste. 100, Montreal, Quebec H4C 3C5 Canada; 514-932-8880. **Sheets,** Block Chambray Collection, queen, fitted, $70; flat, $72; pillowcase set, $50; **red blanket,** stone-washed, $79—Guess Home Collection (M); 800-GUESS-HOME. **Glasses,** $8; **pitcher,** $30; DMD Collection of the Netherlands—Akari-Gemini (M), 1012 Monte Dr., Santa Barbara, CA 93110; 805-563-5444. **Small Noguchi lamp,** #1A, $164—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Large Noguchi lamp,** limited availability, $268—Kate's Paperie (R), 561 Broadway, New York 10012; 212-941-9816. **Yellow pots,** antique—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212-243-7740. **Rug,** Calder design, $2,800—Lin Weinberg Gallery (R), 84 Wooster St., New York 10012; 212-219-3022. **Shades,** Pebbletex sailcloth, #11 white—Covington Fabrics (M), 15 E. 26 St., New York 10010; 212-689-2200. **Peacock chair,** #JH550, $5,375—Design Selections Int'l. (DSI) (T), PO Box 809, Croton-on-Hudson, NY 10520; 914-271-3736 or 212-751-1321. **Table,** Herman Miller for the Home, $660—ABC Carpet & Home, see above. **Vase,** $48—Area (M), 180 Varick St., New York 10013; 212-924-7084. **Paintings** by Fernando Pomaloza—Jain Marunouchi, see above.

*Pages 112 and 113 Location:* **Whipoorwill Farm,** see above. **Sheets,** Filigree, flat queen, $90; fitted queen, $90; comforter, $300; European square, $70; standard cases, $70; breakfast pillow, $70—Ellen Tracy Home Collection for Fieldcrest-Cannon (M); 800-841-3336. **Blanket,** Charisma, $150—Fieldcrest-Cannon, see above. **Walls,** DKC 10—Donald Kaufman Color Collection (M), 114 W. Palisade Ave., Englewood, NJ 07631; 201-568-2226. **Canopy,** Little Check white, #HCF-430-W24—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-688-5538. **Curtains,** Middleton linen #93180—Schumacher (T), 939 Third Ave., New York 10022; 800-523-1200. Sewn by **Monte Coleman**—132 W. 22 St., New York 10011; 212-463-0085. **Chairs,** San Marino #5007-32—Barbara Barry for HBF (M), PO Box 8, Hickory, NC 28603; 704-328-2064. **Slipcovers,** Regal collection, cotton chintz, #92 Dove—Covington Fabrics (M), see above. **Sisal carpet,** twill 2300 bleached, $899—ABC Carpet & Home, see above. **Floor lamp,** $168; **Embassy bench,** #SB029, $265—Ballard Design (MO); 404-351-5099. **Bedside table; urn**—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. **Table lamp,** Lieux, $355—Intérieurs, see above. **Urn; pedestal**—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212-431-1297. **Table,** George Nelson table for Herman Miller, $675—Lin Weinberg Gallery, see above. **Ivory inlaid box,** $1,500; **Paris porcelain plate, side chair,** upholstered in gray silk—John Rosselli Int'l., see above. **Photo,** *Unseen Versailles* by Deborah Turbeville—Staley-Wise Gallery, see above. **Art on wall:** *3 Sculptures* by Deborah Turbeville—Staley-Wise Gallery, see above; *Lying against a Bust* by Constantine—Stubbs Books & Prints (R), 153 E. 70 St., New York 10021; 212-772-3120; *Nude Man*—James Hepner, see above. **Photograph** by Lartigue—Staley-Wise Gallery, see above. *On mantel:* **Vase,** $895—Aero, see above. **Cup; saucer,** Paris porcelain—John Rosselli Int'l., see above. **Obelisks**—Treillage, see above. **Andirons**—Elizabeth Street Antiques, see above. **Throw**—Hope & Wilder (R), 454 Broome St., NewYork 10013; 212-966-9010. **Glass,** Enhorna tumbler—Ikea, see above.

*Pages 114: Location:* **Whipoorwill Farm,** see above. **Tablecloth and window shade,** Mirabeau by D. Porthault for Dan River, full flat, $84; fitted, $46; standard pillowcase, $79/pr.—Dan River, Inc. (M); 800-782-9568. **Side chairs,** Hallunda chair, light gray, $225—Ikea, see above. **Slipcovers,** Old World linen, #6465600, white—Waverly; 800-423-5881. **Armchairs,** #H9025 AX, $1,485; **slipcover,** #RL-225-10, white linen, $525—Henredon Furniture (M); 800-444-3682. **Pitcher; obelisks**—James Hepner, see above. **Egg cup**—John Rosselli Int'l., see above. **Bottle; covered jar**—Treillage, see above. **Mirror,** plaster, $650—Arkitektura (R,T), 96 Greene St., New York 10012; 212-334-5570. **Steuben glasses,** $2,200/set of 6—Aero, see above. **Pitcher** by Robert LeHeros, $375; **decanter,** Siele, $675—Intérieurs, see above. **Compote**—John Rosselli Int'l., see above. **Candlestick,** 1960, $375; **Aalto vase,** $375—Weinberg, see above. **Andirons**—Elizabeth Street Antiques, see above.

*Page 115 Location* **Whipoorwill Farm,** see above. **Rug**—F.J. Hakimian (R), 136 E. 57 St., New York 10022; 212-371-6900. **Bookcase,** Coddington square finish, #401-771, $2,820—Century Furniture (M); 800-852-5552. **Sofa,** Baker furniture #862-68, $3,350 (COM)—Baker, Knapp & Tubbs (M), 200 Lexington Ave., New York 10016; 212-779-8810. **Slipcover,** Reverie #12 cream—Covington Fabrics, see above. **Pillows on sofa,** Sigiriya pique yellow #19853—Camargue Limited at Henry Calvin (T), 979 Third Ave.,

New York 10022; 212-371-4333. **Fortuny pillow;** Robert Kime striped silk fabric; paisley fabric—John Rosselli Int'l., see above. **Neckrolls,** In Full Bloom jacquard, daffodil, $36.99/ea.; **matelassé breakfast pillow,** yellow, $29.99—Liz At Home by Liz Claiborne (M); 800-527-7522. **Armchair**—Turbulence (R), 812 Broadway, New York 10003; 212-598-9030. **Slipcover,** In Full Bloom jacquard comforter, $150/full—Liz at Home by Liz Claiborne, see above. **Pillow on chair,** yellow strié velvet #43044—Schumacher, see above. **Curtains,** Morning Frost #IS 1162-1—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Coral strié velvet** #43046—Schumacher, see above. **Curtain finials,** Pineapple #DF004, $22.50/pr; **curtain rod,** $38—Ballard Designs, see above. **Copper engraving,** $350—W. Graham Arader III (R), 29 E. 72 St., New York 10021; 212-628-3668. **Basque lamp** with drum shade #6031, $99—Orbit Designs (M), 4420 S. Wolcott Ave., Chicago, IL 60609; 312-376-0003. **Needlepoint chest**—Rooms & Gardens, see above. **Tea table,** #408—Carole Gratale (T), 979 Third Ave., New York 10022; 212-838-8670. **Cachepot; red side chair; basket**—Coconut Company, see above. **Slipcover on red chair,** European square sham, matelassé, $60—Liz At Home by Liz Claiborne, see above. **Votives,** crystal rock, Elsa Peretti, $135—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; 212-755-8000. **Writing table** #0301, $4,270—Michael Taylor Designs, see above. **Lamp,** Tizio, $229—Lee's Lighting (R), 1755 Broadway, New York 10019; 212-581-4400. **Mini table,** teak—Aero, see above. **Glass beakers**—Fellan Co. Florist (R); 800-FELLANS. *In bookcase.* **Chinese box**—Hope & Wilder, see above. **Green vase**—Rooms & Gardens, see above. **Crystal vase**—James Hepner, see above. **Stone rosette**—Treillage, see above.

*Pages 116 and 117. Location:* **Whipoorwill Farm,** see above. **Beds,** Garden Gate Bed, verdigris finish, $299/twin; **table lamp,** $70; **Clock,** $45—Crate & Barrel Furniture (R), 650 Madison Ave., New York 10022; 212-308-0004. **Sheets,** Kennebunk flat sheet, full sheet and standard pillow cases, $30/set; Weekend gingham duvet, $65; Dust ruffle, Weekend lace, $60—Martex WestPoint Stevens (M); 800-533-8229. **Bedspreads; portrait; table**—Paula Rubenstein (R), 65 Prince St., New York 10012; 212-966-8954. **Vase**—Rooms & Gardens, see above. **Ironstone dish; handkerchiefs**—Hope & Wilder, see above. *Below table.* **Blanket**—Susan Parrish (R), 390 Bleecker St., New York 10014; 212-645-5020. **Walls,** Cowgirl Blue #SF04D paint, satin finish, Santa Fe Collection, $25/gal.; Aging and Technique glaze in sun fade, $21/gal.—Ralph Lauren Paint Collection (M); 800-379-POLO. **Sheets,** Round Hill Collection, Grace Floral standard shams, $80/ea.; Latham standard pillowcase, $40/pr.; Latham flat sheet, full size, $35; fitted, $35; Atterbury duvet cover, full, $275; Atterbury Dust ruffle, $160; Addison bed blanket, 90" x 90", $113; Cashmere twin set throw pillow, $325; **rug,** Cody, blue/cream, 6 x 9, $559; **curtains,** white linen, #RL-225-10—Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10017; 212-642-8700. **Basket,** #CR-1508 DK, $90—Vintage Baskets (T), 20212 87 Ave. South, Kent, WA 98031; 206-395-3131. **Lamp**—James Hepner, see above. **Photograph** by Jeannette Baron—Staley-Wise Gallery, see above. **Vase**—Rooms & Gardens, see above. **Enamel urns,** antique—John Rosselli Int'l., see above. **Drawing,** *Opera Man* by Hilton McConnico—Intérieurs, see above. **Drawing**—Aero, see above.

**118 DESIGNS BY NATURE** *Page 118:* **1. Warren Kimble's American Folk Art,** natural, $23.99/roll—Imperial Wallcoverings (R); 800-539-5399. **2. The Echo Collection,** Tufting, $26.99/roll—Imperial Wallcoverings, see above. **3. Living with Neutrals, Casuals Style,** grass cloth, $47/roll—Imperial Wallcoverings, see above. **4. French crackle,** Porcelaine collection, $24.99/roll—Thibaut Wallcoverings (M); 800-223-0704. **5. Kushima Twill,** sand, #520171—Schumacher (T); 800-523-1200. **6. Carey Lind Country Kitchen and Bath,** beige, $22/roll—York Wallcoverings (R), 800-238-9152. **7. Living with Neutrals, Casuals Style,** maple burl, $17.99/roll—Imperial Wallcoverings, see above. **8. Warren Kimble's American Folk Art,** faux wood, sea green, $23.99/roll—Imperial Wallcoverings, see above. **9. Anaglypta,** #RD151, Eisenhart Classic Home Collection, $20/roll—Eisenhart Wallcoverings (M), 800-931-9255. **10. Barkehi Tree,** L'Odyssee Africaine collection, #540362—Gramercy (T); 800-332-3384.

*Page 119.* **1. & 2: Togo,** #8103056 and #8103057—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **3. Lorraine Bee,** black/beige stripes, #30138-3—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **4. Laurier paper,** russet leaves with beige, #15931.06—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **5. Emily Ferns,** #EMF-300-V, Hedges Collection—Country Life (T), PO Box 5037, Costa Mesa, CA 92628; 714-751-7948. **6. Angle Leaf,** WP#81525-1—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-3888. **7. Spinney,** #VW122004, Atrium Vinyls Collection—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **8. Oakleaf paper,** #WR78771, green—Sanderson (T), 979 Third Ave., New York 10022; 212-319-7220.

**120 WEDDED TO TEXAS** *Pages 120 to 125. Architecture firm:* **Lake/Flato Architects Inc.,** 311 Third St., #200, San Antonio, TX 78209; 210-227-3335. *Design team:* **Ted Flato, David Lake, John Grable.** *Project interior design:* **Rogers Interior Design,** contact Lake/Flato Architects. *Landscape architect:* **Jim Keeter,** PO Box 691090, San Antonio, TX 78209; 210-698-0083. *Contractor:* **Henry Duecker Construction,** Rt. 1, Box 174, Stonewall, TX 78624; 210-644-2764. **House size:** 2,100 sq. ft. **Lot size:** over 880 acres. **Structure type:** 2x6 wood frame. *Exterior materials:* Integral color stucco. **Flaps**—recycled oil field rods, corrugated galvanized metal. *Exterior paint:* semitransparent, color #079-72—Benjamin Moore (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. *Interior materials:* ⅝" U.S. gypsum. Ceiling in living room—1x6 Southern yellow pine, stained. **Insulation,** fiberglass batt—Owens-Corning (M), Fiberglass Tower, Toledo, OH 45659. **Windows and doors**—Marvin Windows & Doors (M), Warroad, MN 56763; 800-346-5128. **Skylights**—Velux-America (M), PO Box 5001, Greenwood, SC 29648; 800-283-2831. **Floors,** 1x6 recycled long-leaf pine; **cabinets** by Lake/Flato—Delta Lumber (M), PO Box 5906, Austin, TX; 512-385-1812. **Countertops,** burnt amber Corian. **Paint,** Devoe Paint, Devoe & Reynolds, 4000 Dupont Circle, Louisville, KY 40207; 800-654-2616. **Hardware,** D series, Athens-style lever—Schlage, 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. **Limestone fireplace** by Lake/Flato. *Great room:* **Rug,** wool kilim—ABC Carpet & Home (R), 881 Broadway, New York; 212-473-3000. **Chairs**—Ralph Lauren Home Collection (R,M), 1185 Ave. of the Americas, 9 Fl., New York 10036; for information: 212-606-2100. **Sofa**—Beacon Hill; **fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7378. **Credenza; dining chairs**—Homestead (R), Fredericksburg, TX; 800-880-3866. **Coffee table**—Metal Arts Studio, 9705 Burnette Rd., Austin, TX 78750; 512-837-3536. **Dining table**—Wright Table Co., through Beacon Hill (T), 5120 Woodway, Ste. 141, Houston, TX 77056; 713-439-0200. **Kitchen table,** terrazzo top, designed by architect—The Venice Art Terrazzo Co. (M), 200 Caldwell St., San Antonio, TX 78223; 210-533-7231. **Kitchen chairs** by Emco #1006—Tripro Manufacturing (M), San Antonio, TX 78212; 210-735-0941. **Terra-cotta urn; bowl**—Gardens (R), 1818 W. 35 St., Austin, TX 78703; 512-451-5490. *Bedroom.* **Bed**—Homestead, see above. **Quilt; pillows; rug**—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212-988-2906. **Sheets**—Ralph Lauren Home Collection, see above.

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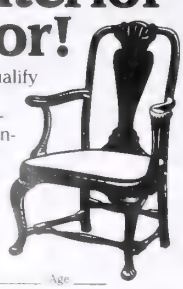
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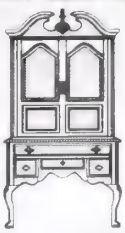
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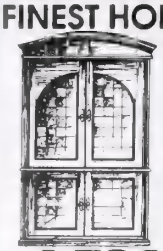
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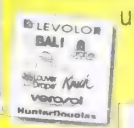
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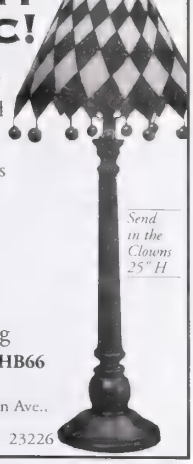
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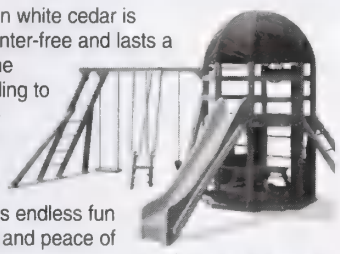
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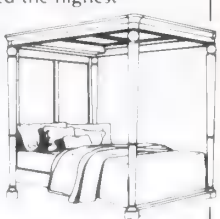
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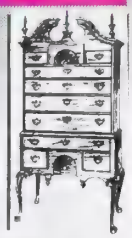
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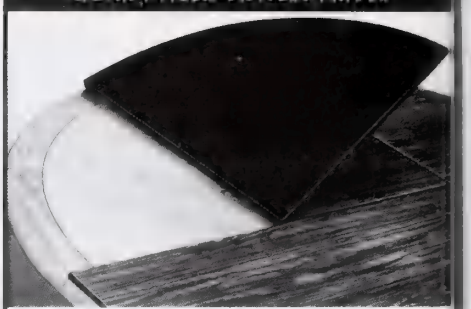
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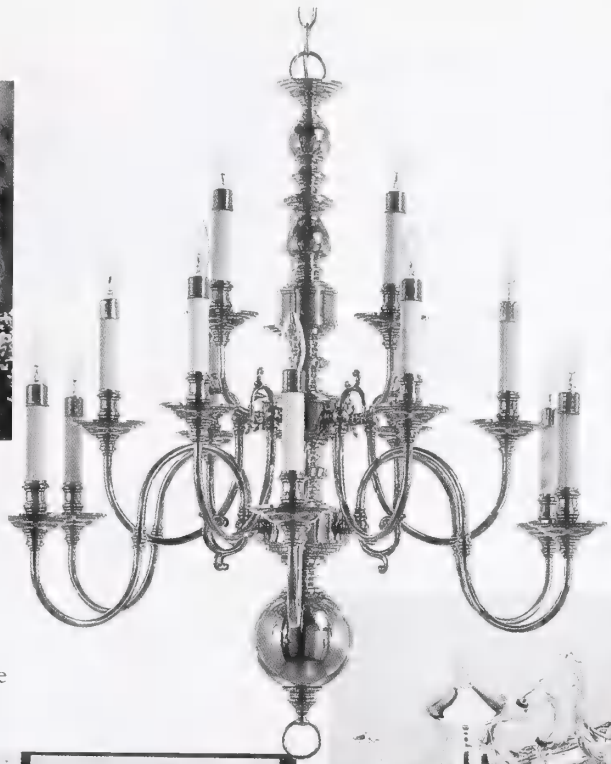
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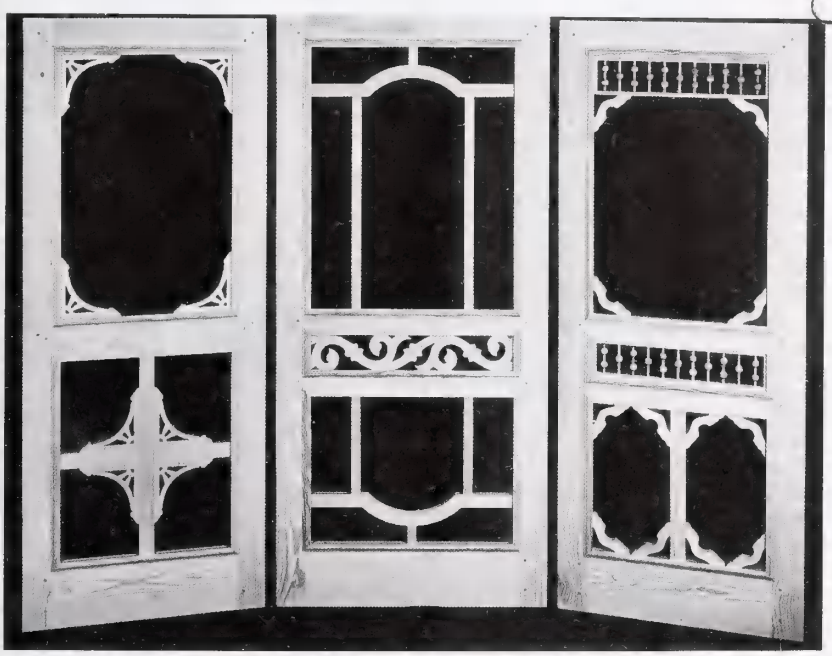
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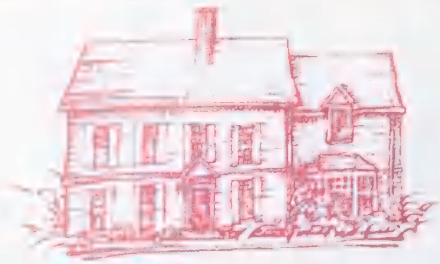
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# ANCHORS AWEIGH

By Dee Hardie

**Marriage sometimes means** doing something you don't like at all for someone you like very much. Sailing, for example, is my husband's great passion—after me, of course—and the only water I really like is in a bathtub. Yet there I was a few weeks ago, enrolled in a class at a Maryland sailing school. I was getting my feet wet because Tom, at a neighborhood charity auction, had won the use of a handsome house on Nantucket for a week in June.

Long ago we owned a home on this historic Massachusetts island, and we all miss it. Tom likes hulls and I love houses, so Nantucket was our answer—an architectural gem surrounded by water. On a summer holiday Tom would sail while I walked down India Street and up Liberty to admire tall, square, absolutely honest houses whose facades haven't changed in hundreds of years. But I never ventured near a boat. Tom certainly tried, naming his catboat "Deeds" after me. When he asked me to choose the color of the sail, I picked purple, not realizing the company I would be in. "Purple the sails, and so perfumed, that the winds were love-sick with them," I later discovered Shakespeare had written of Cleopatra's barge.

Even a boat with the same color sail as Cleopatra's didn't get me any nearer the water, although I didn't put my aversion as strongly as Samuel Johnson did when he wrote [illegible] Chesterfield in 1759, "Being [illegible] in a jail, with the chance [illegible]."

I didn't relish the idea of being becalmed on a boat for hours, and my swimming was only adequate.

I knew that Tom's hope for the week in June was for the nautical life he once enjoyed on the island, but I was afraid I might be overwhelmed by nostalgia for my old life there. So I decided it was time to set sail, if only for a week. First I had to prepare. Tom, thrilled that I was finally interested, taught me some of the jargon, words like "leeward" and "close-hauled." He also reminded me of the passage from *The Wind in the Willows*, that lovely English classic, where Water Rat says, "Believe me, my young friend, there is nothing—absolutely nothing—half so much worth doing as simply messing about in boats."

*I didn't relish being becalmed for hours, and my swimming was only adequate, but I decided it was time to set sail with Tom, if only for a week*

Driving to class I was filled with courage; I could have climbed the highest mast. After I arrived, other women began to check in. One greeted us by shouting, "Helm hard-a-starboard." What a showoff, I thought. Our sailing master explained that two students would be in each dinghy with an instructor. After admitting I had never sailed before, I was assigned to a dinghy with an older instructor and the one male student.

My boatmate soon announced he had raced the day before and just wanted to practice his starts. "A good start is a race half won," he told me, and added, "Always know what the tide is doing." A graduate of West Point, he held the tiller over his shoulder like a rifle and was in complete command of the situation, while my confidence quickly drifted away.

Wind was a big problem. Our instructor tried to assure me that I would soon develop a feel for where it was blowing from. How could he know I have no sense of direction. When I give the route to Thornhill Farm I never say north, south, east, or west. No indeed, just "Go eight-tenths of a mile on Butler Road, right at the red mailbox, left at the chestnut tree, pass the raspberry patch, and we're the old house on the hill."

After two hours in the dinghy, I finally learned that if the sail is on the port, or left side, I was on a starboard tack, and if the sail is on the starboard, or right side, I'm on port tack. However, I couldn't make myself care one way or the other, and so I didn't return for the second class.

I do feel I gained something from those hours on Chesapeake Bay. How else would I have learned such nautical poetry as "running with the wind"? I may not have graduated from Beginning Sailing, but with Tom as captain I am ready to try to be, as always, a proper first mate. Nantucket, stand by! ■

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